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Salvini at the Hub.

BY CHARLES H. PATTEE.

Signor Salvini on Saturday afternoon last closed a most successful engagement of two weeks duration at the Athens of America, once, if not now, the reputed literary emporium of the new world. It was the dramatic event of the season, the Bernhardt furore to the contrary notwithstanding. There have been a few red-letter events in the history of the Boston drama, which may be well regarded as historical, and there is the legitimate sequel to them recalling by comparison brilliant events of the proud past. It is not the first nor is it in all respects the greatest theatrical event in the long record of the trimountain drama which has happened to make us proud. As great or greater an event occurred when George Frederic Cooke, in the full maturity of his renown, as far back as 1812 came to us to lay the trophies of a thousand victories at our feet as the unchallenged monarch of the stage of that day. As great or greater an event happened when in the year 1820 Edmond Kean, slight in form and diminutive in person, but with the ethereal spark of genius in every fibre, burst upon us in full orbed splendor. The advent of William C. Macready, of Charles Kean, of George Vandenhoff, etc., etc., were notable events, but pale in comparison of these more resplendant demonstrations. The Salvini carnival was the nearest approach to these grand epic events of 1812 and 1820. His reception was at the outset most enthusiastic; his too hasty departure was regretted and lamented alike by the vulgar crowd, the respectable middle class, the best representatives of the popular intelligence, and by the veteron theatre-goers of the olden time, who had formed their exacting tastes from having heretofore witnessed all the best tragic art that Boston, for the last half century, has been honored and favored with. The representatives of the press gave to him such a welcome as this great engine of public opinion only can extend. They criticised him liberally, but with severe discrimination, and with exceptionally eminent ability. There was no vulgar puffing and no vulgar abuse; there were few if any commonplaces of criticism—fitting to any other eminent man of the stage as well as to the object of criticism obtruded upon him. For this favor if for no other the great Italian must consider himself indebted to the press of Boston. He is by far too eminent a man to stand in need of any fulsome compliment. But he was further indebted for a most positive justice. Long, lofty and reverential were the encomiums bestowed upon the matchless artist by those who had no motive for stultifying themselves and had no interest to mislead the public, and who, from their experience and capacity, were entirely competent to judge whereof they spoke. But this was current criticism following each performance rather than a comprehensive and matured view of the whole engagement. The time has therefore come for a more mature and severe critical review of the entire round of plays presented—the capacity or want of capacity, the genius or want of genius, the skill or want of skill, displayed by the artist. Signor Salvini was, in a word, pronounced by these critics and by the auditors who crowded every performance the first tragedian of the world of to-day, and it is further claimed that he must deservedly rank with the few great tragedians of all countries. Was this high estimate strictly correct, and can he successfully pass the ordeal of comparison with these great heroes? It is therefore in comparison with these greatest of the dramatic artists of history that he is to be judged, and must rise or fall according as he reaches, surpasses or comes short of the mark of that high calling. In attempting to answer that question fairly, it is necessary to settle the preliminary question of whom precisely are those with whom that comparison brings him into august confrontation. In other words, who constitute fairly the standard models of the comparison? The representative actors of modern times may be counted on one's fingers. Who should enter the charmed circle, consecrated to the brightest genius, and who should be relegated just outside of it, would not be a matter of common assent. Opinions, preferences and prejudices would differ, but those within the grand circle would, by the general assent of all, remain the uncrowned monarchs of the mimetic field. It is quite possible that Thomas Babbage, the first great performer of Shakespeare's plays at the old Globe, under the eye of the illustrious author himself, may belong within it, and from his antiquity, as well as from his proximity to the Shakespearean times, that he should be placed foremost in this Dramatic Walhalla, if it were certain beyond all peradventure that by strict historical justice he belongs there. But we have not such reliable information as to his supreme greatness in dramatic art as to make it absolutely certain that he has standing in that pantheon of the great; for that reason, if for no other, therefore, he should stand aside. Assuming him properly barred out for the argument's sake, the interval to the time when we come to a giant of the stage is a long period. Next, unquestionably in order, both of time and of merit, must be ranked Thomas Betterton. After Betterton, the first great luminary arose in the person of David Garrick in about 1741. He led a new departure in his art, and thereby made it and himself immortal. From the retirement of these two great lights of the dramatic firmament, no supremely great tragedian arose, until John Philip Kemble, in about 1773, became lord of the ascendant. At the latter part of his splendid career, and when he had won fame and fortune to satiety, in about the year 1800, at the mature age of forty-three, after a novitiate of a quarter of a century in the provinces of Britain and before the metropolitan and provincial theatres of the Emerald Isle, there came to the front the colossal figure of George Frederic Cooke. The rivalry was for a short time spirited, but in all save Hamlet and similar parts where grace, elegance and polish were of more account than power, the new comer was quickly accepted as the sovereign master of the situation. That master he remained, undisputed by any rival, until after a sad wreck of health and good name from dissipation; the inspired histrionic genius, at the premature age of only fifty-four, died upon these American shores, leaving a name, to that time at least, unequalled in the annals of the drama. Narrowing the comparison only to those representative tragedians who, by universal assent, stand upon the table-land of greatness, the artists with whom the Italian is most accurately compared and contrasted, the line would be limited with some such names as Kemble, Cook, Talma, Kean, Forrest, Booth the elder, Booth the younger and lastly, but by no means least, Henry Irving. The crucial test question recurs: Is this man of 1881 the peer of these peers of the dramatic realm? The best response to that question will come in a careful analysis of his acting and the sources of his power, the obvious principles of art upon which he proceeds, and a specific detail of the acting he favored us with in the few parts he played before Boston audiences. He performed no comic part, so that we had no opportunity, from having witnessed his David Garrick, of judging whether the estimate put upon his comic powers by the critics of Philadelphia and New York were just. It is only fair, however, to assume that they were correct, although it is almost too much to believe that so great a tragedian can be so excellent a comedian. If it is true, however, it shows the immense versatility of the man in both branches of his profession. To proceed, this analysis of his acting is the pivotal point in any summary of the grand results of his performances. He has evidently made the study of his art the passion and the business of his life. He is not the actor of caprice nor of accident, who, like the elder Booth, was subject to moods and impulses, sometimes especially in these irascible parts, threw strict art and artistic proprieties to the winds, and fairly revelled in the very madness of acting, bordering upon that excess which, in less competent hands, would have degenerated to something near akin to rank and bombast, but which, in their hands, made these ravings pass for the genuine inspirations of nature and of art. This moderation would have made Signor Salvini an eminently useful and prominent performer on any stage of any country, in any time; but they would not have made him an eminent tragedian and placed him in the lists of the great artists of tragedy. Is he the actor of genius? This in turn brings us to consider: What is this dramatic art, true both to nature and to humanity, and what the elements of greatness in the dramatic artist? What constitutes the genius for acting? It is the subtle power by which a master mind rightly conceives and grandly portrays before the footlights dramatic character. Taste, imagination, fancy, judgment, learning, natural advantages of person, study and experience, all have their office; but in the ultimate analysis the one indefinable and indescribable thing which constitutes dramatic genius, and as contra-distinguished from dramatic talent is what made Keane's acting like reading Shakespeare by flashes of lightning—the inspiration which comes from nature alone, disciplined, guided and governed by the most perfect art. Is the Italian this dramatic necromancer? The answer to this is found in facts of his life and character. Signor Salvini is now 53 years of age. He has been on the stage more than thirty years. He has ripened to full maturity. He can never hope to be greater than he is to-day. A man after fifty can rarely hope to improve much in any of the imitative arts. He has evidently made the whole art of acting the study of this long life. His wide experience has afforded him the opportunity and the cue for bringing out and developing whatever greatness there might be in him. He has superadded to this study experience and discipline—very exceptional physical advantages. Nature has favored him with a stalwart, but graceful, agile and symmetrical form, and added a comely and powerful face. His voice is a treasure-house of melody, of sweetness and of power. His gesticulation is almost if not quite perfect in kind, quality and degree. His pose, his posture, his stage walk are all masterpieces of highest art. It is rare indeed that we see an orator or an actor who, using so much action, conducts it so skilfully and manages it so well as a whole, and in all its parts. The prevailing vice of oratorical and dramatic action is the excess of it. Severe abstinence is oftener a higher mark of genius and art than the richest and raciest abundance. Salvini manages and conducts his action to perfection. The gorgeous sweeping gestures of some of the simplest situations he conducts and controls throughout with a nice eye to the strictest art. Then in the higher situations of storm and fury he is always grand, effective, expressive and sublime, without once being tawdry or extravagant; all, both in doing or refraining from doing, is in good taste and in strict keeping with the part. He rarely if ever overdoes; this would make him extravagant and unnatural. He rarely if ever underdoes; this would make him tame and flat at times. He holds the mirror up to nature with an untrembling hand and with an art so perfect as to conceal all appearance of art. This must be dramatic genius of the first and highest order or else there is no such thing as dramatic genius. His hands, his feet, his face, his eyes, his countenance, his voice, all play. There is fervor without rant; there is grandeur without bombast; there is pathos without bathos; all the action is natural, graceful and dignified. All is appropriate, and still he is always severely the character, as he conceives it, to the smallest particular. Of his faulty conception in some instances we shall speak hereafter; that has little to do with excellence of execution. What has enabled him to do this exceptionally well and fully up to the great standards of the greatest artists of his own and all the ages, if it is not that subtle power from the cunning hand of nature which, for the want of a more appropriate name, passes as genius? Genius for and in his art must then be considered the first element in the critical analysis of Signor Salvini's splendid successes. This quality alone, unsupported by more commonplace merits, would afford the uncertain, halting movements of genius, uninspired by discipline and the study of art and practice of it under the guidance of laborious industry and sound judgment. Salvini has evidently been a student of his art in all its branches and details. No one could follow him in his performances with a keen scent for the sources of his transcendent effects without seeing the evidence of this on every hand and in every movement. Without it being certain that he is a finished scholar or a ripe man of letters, in its broadest sense of those uncertain terms, he has evidently made the whole intellectual world of history, art and experience subservient to the settlement, the adornment and the illustration of his art. We saw more than once, during his brief engagement in Boston, the signs and outcome of profound study of the times and of the manners of the period represented in the respective plays. These, with nice knowledge of costume and nice appreciation of the peculiarities, habits and eccentricities of peoples and nations, are all shadowed forth in his most elaborate presentations. Consequently there are no anachronisms; there are no eccentricities or absurdities of dress or of detail in any other particular. He has obviously sought the means of correct delineation in all the available sources of knowledge. He has manifestly been a profound, original thinker, as well as a painstaking and plodding student of dramatic art. He evidently regards acting as the highest branch of art, to be studied like painting and like sculpture. In addition to evidence of this from his performances on the stage while here, we have the better means of sounding the philosophy of acting from a single circumstance which occurred here, which is not likely to recur elsewhere, or at another time, and from this fact we may be excused for making Salvini himself discourse of and concerning Salvini's art of acting. Yielding on a single occasion, while in Boston, to the cheap and somewhat dangerous custom of the "interview," Salvini has afforded us invaluable aids to test him and his art by some few wise hints from his own lips. They are remarks and criticisms which afford a key to the mental processes and laborious toils by which and through which he has become a great and a perfect actor. "In costume," said he, "you are often very much lacking in the particular of historical accuracy. You mix all the different epochs and styles very badly. I have seen some of your actors dress in the play of Richelieu with a sword which had a cross handle, the style of that weapon which belongs to the mediæval times. * * * It was a hopeless confusion of the modern and ancient classic. I have studied it," (Shylock) he added, "but it does not gain my sympathies. Anything I do not feel I will not play." * * * "My conception (of Othello) is my own. I could not give any other. I think of Othello with my hot, passionate Italian blood, and cannot present him as your colder English actors do. My temperament would not permit me to do otherwise." * * * Again he said: "I am too much for it (Richard III.). Richard was a small man, a humpbacked dwarf, and my figure does not comfort physically with the character. I conform to Hamlet, because I have the license of a phrase in the play which says 'he is fat and scant of breath.'" He further added, in reply to a query of the interviewer: "I play the large repertoire, including several comedy charters, but they are Italian, and not compatible with an English support." * * * Once more, and speaking of the want of dramatic educational institutions in America, he remarked: "In Italy there are two very large schools for actors—one supported by the Government at Florence, and the other by a very old society at Milan. I can readily see that the faults of your actors here are largely due to the fact that you have no such establishments. I can see by the manner of their acting that your artists are walking over ground that they have ploughed and sown entirely for themselves; where no one has prepared the way by instructing them. My impression of those of your actors whom I have had the pleasure to see, is that they have some strong and beautiful movements, and some other movements that are not strong, because they are not consistent with the character. The fundamental dramatic principle is lacking. It is just like any other art. The painter must study with the painter; the sculptor with the sculptor, and the actor with an actor. The only comparison that I can make with American actors is with the painter of genius, who is, nevertheless, totally ignorant of the art of design; he will see something that will strike his imagination, and he will paint it, but you will see that he did not design it. It is good as a painting but bad as a drawing. The critic will, of course, look at it and say: "This arm is not right, this limb is a little out of proportion, but the ensemble is a work of genius." These limits and suggestions demonstrate the scientific actor, and affords some reason for us to hope and believe that the great Italian artist might, if he would, write for the future instruction of great actors after the manner of Quintilian's great work of oratory, "The Institutes of Acting." He would therefore leave behind him a monument of fame as enduring as the stage itself. It used to be reported among his intimates and friends in the later years of his life that Mr. Forrest was either at work upon or meditated an "Essay on the Art of Acting," in which he proposed to develop, to illustrate and defend what he considered the true principle of the art; in other words, the Forrestian system of acting. Such a work would have had value, however imperfectly done and however faulty in the principles it advanced, and the taste in art it portrayed. Mr. Forrest was probably a better practical than a theatrical artist, although in his high-mindedness he may have thought himself equally great as a theorist. We never could, however, satisfy ourselves that he ever seriously set himself to that task or ever seriously meditated it. Beyond a few scraps of paper containing rude and rough hints he did not leave behind him, that we are aware of, any fragments of such a composition. Energy, fervor, dignity and physical force were the controlling ideas of Forrest's acting, rather than grace, harmony and intellectuality. But this is a digression. The question that still recurs as to Salvini's acting is to solve in what consisted these grand excellencies of the Italian, great as he undoubtedly is, and making him the greatest and most perfect actor of his time. It is no hyperbole to answer that they consist of the union in nice and harmonious relation of all the attributes, both from nature and from art, which go to make that great embodiment a perfect actor. Should it be asked if he has no faults and shortcomings in the grand outline of the perfect actor, the candid answer must undoubtedly be, that it requires an artist quite equal to himself to discover them, if they are discoverable at all. To this array of his excelling merits must be superadded a remarkable characteristic in the absence, in an appreciable form or to any offensive extent, of that easily besetting sin of the modern stage, rant; and the added preserve of a certain reserve power behind the most awful efforts (?) exhibited. In his most impassioned bursts of fury, the very storm and whirlwind of passion, he never once, during his engagement at the Hub, in our observation, was guilty of what Shakespeare with happiest force denounced as tearing passion to tatters, to very rags. After exhibiting a very whirlwind of passion enough to unnerve and unman any ordinary actor, he comes up fresh and strong and with a reserve of power apparently far beyond that already put forth. Nor can this quality be ranked as an attribute to his merely physical force, nor can this exceptionable endurance be said to be wholly or mainly the result of a huge frame and firm health. It is essentially an intellectual element of his acting, although largely mixed with mere physical advantages. Mr. Thomas Hamblin, of Old Bowery fame, was his equal in mere physical prowess; but who would think of comparing Hamblin, able as he undoubtedly was in many respects, to Salvini? "Hyperion to a Satyr!" Rufus Choate showed little of this power of reserve; he put forth his utmost at every point of every argument. Brilliant as he was he was comparatively weak, owing to the absence of this reserve of power. Daniel Webster, on the contrary, always seemed to hold in reserve a power behind the greatest efforts he put forth. With the actor, as with orator, this is a vast point of excellence, and Salvini possesses it wholly. Next to this energy, force and power of reserve must be added an evenness, smoothness and polish which in a word affords what we call grace, making the Italian the most graceful of all modern performers since the great days of Garrick and of Kemble. His elocution flows on in an ever pellucid stream of transparent crystal:

"Though deep yet clear, though gentle yet not dull;
Strong without rage, without o'erflowing, full."

During his engagement he performed five of his leading parts—Othello, Hamlet, Civil Death, Ingomar and the Gladiator. In all these parts he was a pronounced and conceded success, but less remarkably so, in our judgment, in Hamlet and Civil Death, and most notably successful in the quasi-melodramatic parts, the Gladiator and Ingomar, rather than in his reputed best part, Othello. This part he five times repeated, and always to admiring audiences. These two favorite plays were in every way fitted to the man, and the man was in every way fitted to the plays. His stalwart form, his mighty and glorious voice, his Titanic energy, his moving tenderness, his grand, sweeping gesticulation, his ponderous power, were all displayed to most advantage in the character of the rude barbarian serf and the savage chieftain. It is impossible to conceive of acting more sublime. All portions of the audience cheered him to the echo and felt the influence of his marvelous genius. The entire of these two renditions sparkled with diamonds and gems of all kinds of precious stones. Unlike his performance in Othello, he has adventitious aids to lend strength to these two parts. The plays were mounted superbly. All the parts subordinate to the leading ones, Ingomar and the Gladiator, were discreetly allotted and excellently performed. His fame undoubtedly with most people rested upon his performance of Othello. We cannot agree with his interpretation of this character, but from his standpoint of interpretation the acting was perfect. It was the universal judgment that it was never better performed or better played; but speaking for one, and one only, we have seen it as well done before, and that by one of our own countrymen, concerning whose general style of art there was, and is still, a divided judgment. Although we were never an idolator of the "Great American Tragedian," yet in the impersonation of the Moor, at his best, physically and intellectually, Forrest was quite the equal of Salvani; and there was in the case of the former the fact that he played the part with the added advantage—it was in Shakespeare's own and our native tongue. But even with the disadvantage of acting in an unknown tongue to most of his audience, Salvini's acting of Othello was grand, massive and sublime. His support, however, was not equal to the great occasion. Mr. Shewell, as Iago, did his level best, but nature never made Mr. Shewell for a first-rate Iago. But the saddest drawback of all was in the character of Desdemona. Around her centers the tragic significance of the whole play. She is the key to the swelling scene; she was the daughter of a Venetian senator; she is, therefore, by virtue of her birth, her office in the play, and her standing in society, a woman of eminence. She is painted by the bard as of rare personal beauty, and of physical attractions to raise a fever in the blood of age. The very belle of Venice, young, cultivated, a romantic and winsome girl, eschewing high suitors at home, to elope with a stranger and a blackamoor. The part, by all reasonable interpretation, should be essayed by no one who has not such personal charms as to make the action of the play a fair outcome of her beauty, her state and her grace. To have all this blood, thunder and massacre, as Salvani interprets and plays the part, stirred up by any one but a personal beauty, is to ruin the symmetry of the play and detract from Othello's towering passion and untimely denouement. Miss Ellie Wilton brought from the Pacific coast an excellent reputation as an actress. She did not fill this high role under Salvini, simply because she was unfitted by nature to fill it. She has neither personal presence, dignity, grace, nor voice to fill the bill. Emilia was, however, much better played by Miss Prescott, who rendered the part most skilfully. But for these shortcomings Salvini cannot be held responsible, and it is greatly to his credit that with such inefficient support he made Othello such a great and acknowledged success. What he could have made of the part with fully adequate support it is absolutely painful to think of. The ideal cast of Othello, with Signor Salvini in the title role, it would be a very different combination of support than that which here presented it. We may at least be permitted to suppose one, namely: Salvini, Othello; Edwin Booth, Iago; Mary Anderson, Desdemona; Emilia, Marie Prescott; and the lesser parts filled to the same standard. Then would be witnessed a dramatic event indeed.

"O for a muse of fire, that would ascend
The brightest heaven of invention!
A kingdom for a stage, Princes to act,
Monarchs to behold the swelling scene."

The professional life of Salvini has been an eminent success and a happy career. He leads a stirring and glorious, albeit laborious and arduous life. He has the civilized world for the theatre of his more than regal dominion. The gaiety of nations is not eclipsed, but set all aglow at his coming, and lamenting idolators follow his departure with such admiration and respect as has rarely been vouchsafed to man on this globe. The devout benediction of the "Hub" to the great Italian is, "Long may he live to decorate and adorn the exalted sphere in which he moves; until, as all that is mortal must die, life's titful fever o'er, his great name shall ascend to the serene upper sky, and there for all time shall be read in letters of stars the 'Royal Triumvirate:' Garrick—Talma—Salvini."

An Authority.

[Indianapolis Saturday Herald.]

The NEW YORK MIRROR, one of the oldest of the purely dramatic journals of the country, takes rank as one of the best. Its news is full and complete, and its opinions on all subjects pertaining to amusements are considered as authority. It has a large sale in this city.

—W. J. Sheetz has resigned the management of the Nashville Grand Opera House, owing to the receiver, J. L. Kennedy, appointed by the Chancery Court, having notified all combinations, with dates booked, that they were cancelled and house closed by orders of the Court. Combinations must for the present rent from the receiver.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AROUND THE WORLD IN EIGHTY DAYS (Martini's Aggregetion): Providence, 24, 25, 26, 27; Fall River, 28, 29; Brocton, 31; Lynn, Feb. 4, 5.

ABBEY'S HUMPTY DUMPTY: Poughkeepsie, N. Y., 20; Troy, 21, 22; Albany, 24, 25.

ALL THE RAGE COMB.: Allentown, Pa., 20; Pottsville, 21; Reading, 22; Lancaster, 24; Trenton, N. J., 25, 26; Paterson, 27; Easton, Pa., 28; Brooklyn, N.Y., 31; Philadelphia, Feb. 7, week.

ANNIE WARD TIFFANY: Duke Centre, Pa., 20; Olean, 21; Jamestown, 22.

BAIRD'S NEW ORLEANS MINSTRELS: Hudson, N. Y., 20; Troy, 21; Albany, 22, 23; Pittsfield, Mass., 24; Boston, 25, week.

BARNEY MACAULEY'S MESSENGER: Williamsport, Pa., 21; Elmira, N. Y., 22.

BARTLEY CAMPBELL'S GERALDINE CO.: Baltimore, 24, week.

BARTLEY CAMPBELL'S GALLEY SLAVE: Paducah, Ky., 20; Nashville, 27, 28; Chattanooga, 30; Knoxville, 31, Feb. 1.

BUFFALO BILL: New York City, 17, week; Williamsburg, 24, week; Brooklyn, 31.

BAKER AND FARRON: Albany, N. Y., 17, week; Philadelphia, 24, week; Cincinnati, 31, week.

BEN MAGINLEY'S DEACON CRANKETT: Chicago, 17, week.

BOSTON IDEAL OPERA CO.: Philadelphia, 17, week; Brooklyn, 24, week; Newark, N. J., Feb. 1, 2; Baltimore, 3, 4, 5.

BOSTON THEATRE CO.: Philadelphia, 17, week; Fall River, Mass., Feb. 4, 5.

C. L. DAVIS: Milwaukee, 20, 21, 22.

CLAIRE SCOTT COMB.: Upper Sandusky, O., 28, 29; Keniston, 31, Feb. 1; Fostoria, 2, 3.

COMLEY-BARTON CO.: N. Y. City, Nov. 22, twelve weeks.

CHARLOTTE THOMPSON: Columbia, S. C., 20; Savannah, 21, 22; Macon, 24; Montgomery, Ala., 25.

COLLIER'S BANKER'S DAUGHTER: Richmond, 20, 21, 22; Baltimore, 24, week.

CRITERION COMEDY CO.: New London, Conn., 20; Willimantic, 21; Pittston, 22; Albany, 24, 25.

DENMAN THOMPSON: Holyoke, Mass. 21; Worcester, 22; Boston, Mass., Dec. 24, three weeks.

DUPREZ & BENEDICT'S MINSTRELS: Elkton, Md., 20; York, Pa., 21; Lancaster, 22; Lebanon, 24.

EMMA ABBOTT OPERA CO: New York, 17, two weeks.

FREDERICK PAULDING: Lancaster, 20; Harrisburg, 21; Lynchburg, Va., 22; Danville, 24; Charlotte, N. C., 25; Columbia, S. C., 26, Charleston, 27, 28, 29.

FANNY DAVENPORT: St. Louis, Mo., 17, week; Terre Haute, Ind., 24; Evansville, 25; Owensboro, Ky., 26; Louisville, Ky., 27, 28, 29.

FRANK MAYO: Cleveland, 20, 21, 22; Youngstown, Pa., 24; Erie, 25, 26; Rochester, 27, 28, 29.

FRANK FRAYNE: Glens Falls, N. Y., 20; Boston, 31, week.

FORGET-ME-NOT (Genevieve Ward): Boston, Feb. 7, week.

FIFTH AVENUE COMEDY CO.: New London, 21; Norwich, 22; Worcester, Mass., 24; Lowell, 25; Manchester, N. H., 26.

FUN ON THE BRISTOL: Cincinnati, 17, week; Louisville, 24, week; Nashville, 31, week; New Orleans, Feb. 7, week.

GUS WILLIAMS COMB.: New York city, 10, two weeks.

GILMORE & BENTON VARIETY CO: St. Johns, Mich., 20; Ionia, 21; Lansing, 22; Kalamazao, 24; Three Rivers, 25; Laporte, Ind., 26; South Bend, 27; Michigan City, 28; Joliet, Ill., 29.

GEORGE FAWCETT ROWE'S GUV'NOR CO: Toronto, 17, week.

GOSCHE & HOPPER COMEDY CO.: Columbus, 20, 21, 22; Detroit, Mich., 24, week; St. Louis, Mo., 31, week.

GULICK & BLAISDELL'S ARABIAN NIGHT: Iowa City, 20; Des Moines, 21, 22.

GULICK & BLAISDELL'S MINSTRELS: Des Moines, Iowa, 20; Atlantic, 21: Council Bluffs, 22; Omaha, 24; Lincoln, 25, 26; Plattsmouth, 27.

HAVERLY'S BLACK HUNDRED: New Bedford, Mass., 20; Newport, R. I., 21; Fall River, 22; Lynn, 24; Gloucester, 25; Salem, 26; Lawrence, 27; Manchester, 28; Lowell, 29; Boston, 31, week.

HAVERLY'S NEW UNITED MASTODON MINSTRELS: Chicago, 17, two weeks; Ottawa, 31; Peoria, Ill., Feb. 1; Galesburg, 2.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): N. Y. City, 17, two weeks; Baltimore, 31, week.

HARRY MINER'S ROONEY: Washington, 17, week; Baltimore, 24, week.

HARRISON'S PHOTOS: Allentown, Pa., 20; Wilkesbarre, 21; Pittston, 22; Scranton, 24; Danville, 25; Shamokin, 26; Shenandoah, 27; Lancaster, 28; Bloomsburg, 29.

HERRMANN: Brooklyn, 17, week.

HOEY & HARDIE'S COMB. (Child of the State): Williamsburg, N. Y., 17, week; Boston, 24, week; Albany, 31, Feb. 1, 2, 3; Troy, 4; Utica, 7; Syracuse, 8.

HYDE & BEHMAN'S COMEDY CO.: Chicago, 17, week; Detroit, 24, week; Brooklyn, 31, week.

HARRY WEBBER'S NIP AND TUCK: Montreal, 17, week.

HERNE'S HEARTS OF OAK: Peoria, 20; Quincy, 21, 22; Kansas City, 24, 25, 26; Leavenworth, 27; St. Joseph, 28, 29.

HELEN POTTER'S PLEIADES: Chicago, 21, 22

IDEAL COLORED MUSICAL COMB.: Mansfield, 21, 22; Springfield. 24; Urbana, 25; Mechanicsburg, 26; Columbus, 27; Piqua, 28; Millersburg, 29; Dayton, 31.

JOLLITIES CO.: Albany, N. Y., 20, 21, 22; Balston, 24; Ft. Edward, 25; Glen Falls, 26.

JARRETT'S CINDERELLA CO.: Cincinnati, 17, week

JANAUSCHEK: Quincy, Ill., 20; Springfield, 21, 22; Peoria, 24, 25; Rock Island, 26, 27; Ottawa, 28, 29; Chicago, 31, week.

JANE COOMBS: Detroit, Mich., 19 to 22.

JOHN MCCULLOUGH: Washington, 17, week.

JULIA A. HUNT CO.: Corinth, Miss., 20, 21, 22.

JOSEPH JEFFERSON: Buffalo, 20, 21, 22; Brooklyn, N Y., 24, week; Baltimore, 31; Washington, Feb. 7, week.

JOSEPH K. EMMET: Washington, 24, week.

JOHN T. RAYMOND: Lynchburg, Va., 20; Danville, Pa., 21; Raleigh, N. C., 22; Charleston, S. C., 24, 25, 26; Columbia, 27; Augusta, Ga., 28, 29; Savannah 31, Feb. 1.

JOHN MURRAY AND GRACE CARTLAND FOLK LORE CO.: Hope Valley, R. I., 21; Phœnix, 22; Warren, 24; Bristol, 25; Newport, 26; Fall River, Mass., 27; Taunton, 28; North Attleboro, 29.

KATE CLAXTON: Boston, 17, week.

KIRALFY'S BLACK VENUS: New York city, 17.

LEAVITT'S SPECIALTY CO.: Philadelphia, 17, week.

LEAVITT'S GRAND ENGLISH OPERA BURLESQUE CO.: Indianapolis, 20; Terre Haute, 21; Lafayette, 22; Milwaukee, 24, 25, 26.

LEAVITT'S MME. RENTZ MINSTRELS: Bellows Falls, Vt., 20; Keene, N. H., 21; Springfield, Mass., 22.

LEAVITT'S RENTZ-SANTLEY CO.: Cincinnati, 17, week.

LOTTA: Memphis, 20, 22; New Orleans, La., 24, week; Mobile, Ala., Feb. 7, 8; Montgomery, 9, 10.

MARY ANDERSON: New Haven, 20.

MAUDE OSWALD DRAMATIC CO.: Stoneboro, Pa., 21, 22; Oil City, 24, 25; Emlenton, 26, 27.

M'LISS-PIXLEY CO.: Nashville, Tenn., 21, 22; Bowling Green, Ky., 24; Louisville, 25, 26, 27, 28, 29; Indianapolis, Ind., 31, Feb. 1, 2; Detroit, 3, 4, 5.

MR. AND MRS. MCKEE RANKIN: Jersey City, 20, 21, 22; Brooklyn, 24, week; Boston, 31, week.

MAGGIE MITCHELL: Bradford, 25; Titusville, Pa., 26; Oil City, 27; Meadville, 28; Jamestown, 29.

MAUDE GRANGER (Two Nights in Rome): Cincinnati, 17, week.

MAPLESON'S OPERA CO.: Chicago, 31, two weeks.

MINNIE PALMER COMB.: Louisville, Ky., 20, 21, 22.

MITCHELL'S PLEASURE PARTY: Minneapolis, Minn., 21, 22; Winona, 24; La Crosse, Wis., 25; Dubuque, Ia., 26; Rockford, Ill., 27; Milwaukee, Wis., 28, 29; South Bend, Ind., 31.

MATTIE VICKERS' COMEDY CO.: Peru, Ind., 21, 22; Kokomo, 24; Frankfort, 25.

MRS. SCOTT-SIDDONS: Elmira, 21; Binghamton, 22; Troy, 24 to 27; Albany, 27, 28, 29; Boston, 31, week.

MR. AND MRS. GEORGE S. KNIGHT: Chillicothe, 20; Springfield, 21; Dayton, 22; St. Louis, 24, week; Cleveland, O., 31, week; Cincinnati, Feb. 7, week.

MILTON NOBLES: Newark, O., 21; Cumberland, Md., 22; Baltimore, 24, week.

MY PARTNER (Aldrich and Parsloe): Pittsburg, 17, week; Buffalo, N. Y., 24, week; Cleveland, O., 31, week; Akron, O., Feb. 7; Columbus, 8, 9; Indianapolis, 10, 11, 12.

MADISON SQUARE THEATRE CO. (Hazel Kirke): New Bedford, Mass., 20; Providence, 21; Springfield, Mass., 24; Holyoke, 25; Northampton, 26; Hartford, 27; Waterbury, 28; New Haven, 29.

MCGIBENY FAMILY: Auburn, N. Y., 24, 25, 26; Oswego, 27, 28, 29.

NAT GOODWIN'S FROLIQUES: New Orleans, 16 to 22.

NICK ROBERTS' HUMPTY DUMPTY: Baltimore, 17, week; Washington, 24.

OLIVER DOUD BYRON: Charleston, S. C., 20; Opelika, Ala, 22; Selma, 24; Montgomery, 25, 26; Mobile, 27, 28, 29.

ONE HUNDRED WIVES COMB.: Columbus, O., 20, 21, 22.

PATHFINDERS: Pittsburg, Pa., 17, week.

POWER'S PARAGONS: Paducah, Ky., 20; Cairo, Ill., 20, 22.

ROSE EYTINGE AND CYRIL SEARLE: Toronto, 17 to 24.

REMENYI CONCERT CO.: Steubenville, O., 20; Zanesville, 21; Dayton, 25; Troy, 27.

RIAL'S HUMPTY DUMPTY: Portsmouth, O., 20; Columbus, 21, 22.

RIVE-KING CONCERT CO.: Aurora, Ill., 20; Joliet, 21; Bloomington, 22; Jacksonville, 24; Quincy, 26; Burlington, 28; Peoria, 31; Richmond, Feb. 2; Cincinnati, 4, 5, 6; Lexington, 8.

RICE'S SURPRISE PARTY: New Orleans, 9, two weeks; Memphis, 24, week; St. Louis, 31; Milwaukee, Feb. 7, week.

RICE'S EVANGELINE: St. Louis, 17, week.

ROBSON AND CRANE: Macon, Ga., 20; Atlanta, 21; Columbus, 22; Selma, 24; Nashville, Tenn., 25; Columbus, Ga., 27.

SARAH BERNHARDT: Chicago, 10, two weeks.

SALSBURY'S TROUBADOURS: Brooklyn, 17, week; Albany, 24; Pittsfield, Mass., 25; Willimantic, Conn., 26; Norwich, 27; Providence, R. I., 28, 29.

SAM'L OF POSEN CO. (M. B. Curtis): Chicago, 24, week; St. Louis, 31, week.

SNELBAKER'S MAJESTICS: Pittsburg, 18 to 23; Philadelphia, 31, week; Baltimore, Feb. 7, week.

STRAKOSCH OPERA TROUPE: New Orleans, 17, two weeks; Galveston, 31, week.

SOL SMITH RUSSELL (Edgewood Folks): Milwaukee, Wis., 20, 21, 22; Chicago, 24, week.

SOLDENE OPERA-BOUFFE CO.: Cincinnati, 17 to 22; Detroit, 24 to 29; Pittsburg, 31 to Feb. 5; Cleveland, O., Feb. 7, 8, 9; Toledo, 10, 11, 12.

SANFORD'S HUMPTY DUMPTY: Wellsville, N. Y., 20; Corning, 21; Hornellsville, 22; Elmira, 24, 25; Waverly, 26; Owego, 27; Binghamton, 28; Scranton, Pa., 29; Pittston, 31; Wilkesbarre, Feb. 1; Pottsville, 2.

TONY DENIER'S HUMPTY DUMPTY: Columbus, Ind., 20; Louisville, Ky., 21, 22; Murfreesboro, Tenn., 24; Chattanooga, 25; Huntsville, 26; Cleveland, 27; Knoxville, 28, 29.

THATCHER & RYMAN'S MINSTRELS: Philadelphia, 17, four weeks.

THOMAS W. KEENE: Philadelphia, 17, week; Cincinnati, 24, week.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Kate Claxton and Charles A. Stevenson have been meeting with their accustomed success this week. The first part of the week the Two Orphans was given, with Kate Claxton as Louise. Mr. Stevenson assumed the character of Pierre Frochard and Chevalier de Vaudry, and though they are just the opposite of each other, he played both with a fine appreciation and good taste. Edward Arnott deserves a word of praise for his splendid portrayal of the villainous Jacques. Thursday night and the balance of the week, Dion Boucicault's romantic drama, The Snow Flower, was produced. As Pauvrette, Kate Claxton was enthusiastically received, particularly in the avalanche scene, which, by the way, is a very clever piece of mechanism. The co. was very good, and the stage setting excellent. Next week, J. K. Emmet in Fritz in Ireland.

Academy of Music (Samuel W. Fort, manager): The lovers of tragedy have had a chance this week to enjoy themselves and embraced the opportunity. T. W. Keene appeared in a round of Shakesperean characters, and astonished his friends here, who remember him only as the leading man in the Opera House co. several seasons back. As Iago, Mr. Keene was seen at his best, and though he is one of those actors who does nothing badly, he appeared to enter into Iago with more spirit than any of his other characters. Henrietta Vaders and Octavia Allen rendered efficient support; some of the co., however, were very mediocre. The plays were all well put on the stage. Next week, Thursday night and balance of the week, Mapleson's Italian Opera co. in Sonnambula, Don Giovanni, Mefistofele, and Il Trovatore.

Ford's Opera House (John T. Ford, proprietor): George Hoey's melodrama, A Child of the State, was greeted with every mark of public approval. The play itself is a strong one and so is the co. presenting it. George Hoey as Gros Rene was easy and graceful, and did the comedy element of the piece quite nicely. He is an old favorite here, and his friends cannot but congratulate him on his success as a dramatist and his improvement as an actor. Nellie Cummins played Gertrande effectively, but was playing at a disadvantage owing to a very severe hoarseness. Carl Ahrendt's villain was a good piece of acting. Next week, Nellie Calhoun, a debutante, in Romeo and Juliet, The Hunchback, Daniel Rochat, supported by Barton Hill and Manager Ford's regular co.

Monumental Theatre (Ad. Kernan, manager): Mabel Ledgewood's troupe of Novelty Queens gave a poor show this week to fair-sized audiences. The programme opened with a minstrel scene in which there was some good singing and a quantity of dizzy gags. This was followed by Mme Nelson, who introduced her flock of trained doves, a novel and good act. Ira Paine displayed his skill with fire-arms, and with a pistol did some wonderful shooting, and F. B. Carr and the Love Sisters appeared in a sketch, Rising Talent. Jennie Engle and Lillie Howard sang two or three songs, and the bill closed with a burlesque entitled Mignonette. Next week Nick Roberts' Humpty Dumpty troupe.

Front Street Theatre (Daniel A. Kelly, manager): The sensational drama, A Wrecked Home, or, Twice Married, was well played by the regular co. and succeeded in drawing good houses. Dan Kelly appeared as Dick Tressider, a sailor, and played with great spirit and force. Louise Lyle and George Parkhurst deserve praise for the creditable manner in which they acted their respective roles. The stage setting was effective. Next week Minnie Oscar Gray and William T. Stephens in Swift and Sure, in which they introduce their dramatic dogs, Romeo, Zip and Hero. The vaudeville includes the Hayles, William and Lou. in their sketch, Yankee Pastimes; William Vanolar, equilibrist; Lizzie Mulvey and Barney Fagan in sketches, songs and dances, and Heltinger and Nibbe, burnt-cork comedians.

Masonic Temple (H. R. Jacobs, manager): Tom Thumb, wife and troupe have been drawing crowded houses all the week. Major Newell is a feature of the performance. His character impersonations are all good, and his feats on parlor skates wonderful. Tom Thumb seems to have grown more interesting with advancing years. Frank Bishop furnished some delightful music. The troupe remains during the coming week.

Items: Perine's Juvenile Opera co. gave two performances of Cinderella at Maryland Institute on Thursday and Friday evenings of next week.

Brooklyn.

Park (Col. W. E. Sinn, manager): The great Herrmann, assisted by Mlle. Addie, the Onofri Bros., Val Vose and the Lorellas, is performing to large audiences this week. Last week, Emma Abbott played to packed houses. Next week, Jefferson in The Rivals and Rip Van Winkle. Genevieve Ward opens Feb. 7 in Forget-Me-Not. Dates all filled to the end of the season.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Salsbury's Troubadours in their musical extravaganza, The Brook, were greeted with a good house. Last week, Lester Wallack played Rosedale to overflowing houses. This house is, as a rule, sold one week in advance. Next week, McKee Rankin in The Danites.

Novelty (Theall & Williams, managers): A Child of the State is being played this week by an excellent co. and to good houses. This beautiful little theatre is supplying the demand of the East Brooklynites by presenting all the first-class entertainments of which New York can boast. Next week, Buffalo Bill, with his large co., will entertain the patrons.

Academy of Music (David Taylor, lessee): On Friday afternoon Theodore Thomas, under the auspices of the Philharmonic Society, gives a public rehearsal, preparatory to the concert of Saturday, 22d.

Volks' (Hyde & Behman, managers): The greatest week of the season thus far ended on Saturday last, when night after night people were turned away. The attraction was Leavitt's Gigantics. This week, Maud Forrester appeared in Mazeppa, before a large audience. This play runs through the entire week. On Monday, Jan. 31, the Hyde and Behman road co. stops here for one week on their way East.

Chicago.

Haverly's (J. H. Haverly, manager): D'Oyly Carte's Pirates of Penzance co., as now constituted, is a success, and renders Gilbert and Sullivan's beautiful opera in a delightful manner. The last co. that presented it here was miserable, and, consequently, Chicagoans met with an agreeable surprise. The Pirate King of Signor Brocolini was greatly appreciated; Wallace Macrery as Frederick was excellent; J. E. Nash has a very fine voice, and he used it with good effect as Samuel; J. H. Rylery in the part of the Major-General did well; Miss Minnie Walsh made a very delightful Mabel, and Mme. Motte was all that was required as Ruth. The chorus and orchestra, under the leadership of Signor Inpropidi, was all that could be desired. 17th, Haverly's New Mastodon Minstrels.

Grand Opera House (John A. Hamlin, manager): Mr. and Mrs. Frank S. Chanfrau, supported by Tayleure's Superier co., a very weak combination of poor actors and actresses, has not done very good business. Mr. Chanfrau played Kit every evening, and Mrs. Chanfrau played at the matinees in Parted and East Lynne. The two stars were good, but the support spoiled the effect of their efforts. 17th, Meade and Maginley comb. in Deacon Crankett.

Hooley's (R. M. Hooley, manager): Alvin Joslyn, a very bad play, with Charles L. Davis in the principal character, although advertised to death with very ugly flaming posters and bills, has not drawn well, but the patronage has been more than the merits of the actor or the play deserved. 17th, E. E. Rice's Bijou Comic Opera co.

Olympic Theatre (Z. W. Sprague, manager): The Phantom King received its initial presentation on any stage at this house 10th. In the interests of the public and suffering humanity generally, I hope that the initial presentations perpetrated this week will be the last. The co. was bad, the ballet existed only in the bills, and the play was wretched. The piece or the actors are not worthy of extended notice. 17th, Hyde & Behman's Comedy co.

McVicker's (J. H. McVicker, manager): Sarah Bernhardt. 17th, Sarah Bernhart for second and last week.

Academy of Music (Wm. Emmett, manager): J. W. Ransome, in Across the Atlantic, and a good olio have succeeded in filling the auditorium of this house to repletion. Mr. Ransome assumes five dialect acts in a very satisfactory manner. 17th, Joseph Proctor in Nick of the Woods. Nellie Richards, Wallace and Burton, Barlow Brothers and others will appear in the olio.

Items: Maud Hamilton, variety actress, is in the city.—Thieland and Weyland are going on the road with The Phantom King.—Philip Hawley has been engaged to support John Dillon, who opens at DeKalb, Ill., 17th, in S. S. Forhan's new play Na Colleen Dhas.—The Duncan Sisters, who have been sick in this city, are reported to have recovered their health.—The Eunice Goodrich co. have closed their season, or, in other words, have succumbed to the inevitable.—The French Opera co. will appear at McVicker's shortly.—G. R. Robinson and H. L. Kreusler left the city to join Mabel Norton co. in Arkansas.—The German co. will play Fatinitza at McVicker's, 16th.—Sam'l of Posen will follow Bernhardt at McVicker's.—Phosa McAllister Dramatic co. left for Minneapolis to fill an engagement; J. W. Davenport, C. H. Colson and Edward Goode joined the co. here.—Sarah Bernhardt has not drawn good houses nor created a favorable impression here.—Transported, or the Brand of Cain, a sensational drama, will be put on Fox's stage week of 17th.—George B. Carpenter, late manager of Central Music Hall is dead. An enormous audience assembled at his memorial benefit 15th. Sara Bernhardt contributed several readings.—James Meade is here representing Deacon Crankett comb.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Bartley Campbell's Galley Slave comb., under the business management of H. C. Kennedy, closed a fairly remunerative engagement with a Sunday performance 16th. With its present composition the troupe is a remarkably strong one, embracing in its ranks such artists as Frank Evans, E. F. Knowles, Thomas H. Burns, J. B. Booth, Signora Majeroni and Gussie De Forrest. Miss DeForrest is an old-time favorite, (having several seasons since occupied the position of leading lady at this house), and was accorded a warm reception. Frank Evans sustained the role of Sydney Northcott in his usual finished style and was favored almost nightly with a call before the curtain. The mounting of the play reflects creditably upon the liberality of the management. During the current week Jarrett and Rice's Fun on the Bristol party will enliven the patrons of the Grand. The troupe last season played a successful engagement at this house, and the genial treasurer, Harry Lewis, anticipates a busy week in the box-office. 24th, Salvini will inaugurate his four nights season, with Othello as the initial attraction. Ingomar and The Gladiator will be presented during the engagement. During the off nights The Guv'nor will constitute the attraction, with a first-class array of artists in the cast. 31st, Fanny Davenport; Feb. 7, Kiralfy Brothers' spectacular troupe.

Pike's Opera House (Louis Ballenberg, manager): Minnie Palmer's engagement, which terminated 15th, resulted in almost as complete a fiasco as did that of her prototype, Lotta. Boarding-School was assuredly wretched enough, but her new play inflicted upon habitues of Pike's for the first time, 13th, caps the climax. Sadie Bigelow is the only member of the co. whose ability as an artiste is entitled to consideration. J. E. Nagle, Jr., who replaces Scanlan with the troupe, is a failure in every respect. For the current week Emily Soldene's troupe will appear in a round of English comic opera, opening 17th in Chimes of Normandy. Chilperic, Genevieve de Brabant, La Fille de Madame Angot, and the latest success, Olivette, will constitute the co.'s repertoire during the remainder of the engagement. Thomas W. Keene is underlined for 24th, followed, 31st, by Sarah Bernhardt for four nights. Feb. 4 and 5, Rive-King Concert co.

Heuck's Opera House (James Collins, manager): Agnes Leonard in her drama Woman's Faith succeeded in drawing a fair degree of patronage during the week just elapsed. The co. supporting her is a strong one, including Lizzie May Ulmer and Ralph Denmore, two excellent artists in their respective roles. The Rentz-Santley Novelty co. (minus the Santley) will commence a week's engagement 17th. Among its numbers the party includes several well-known local favorites, and a profitable week is very naturally anticipated. 24th, Frank Chanfrau in Kit; 31st, Neil Burgess.

Coliseum Opera House (James S. Edwards, manager): Vaudeville seems to have been the order of the day with amusement-goers during the past week, and consequently the Coliseum was accorded a fair degree of patronage. Among the new features for the present week are Baughman and Butler, with their rifle shooting; Sharpley and West, in musical sketches; the Randolph children and the Ryans, in songs and dances. The sensational drama by Yankee Robinson, entitled the F. F. V.'s, will conclude the nightly bill.

Vine Street Opera House (Thomas E. Snelbaker, manager): Charley Smith, the energetic business manager, claims that "the cry is still they come." The house is crowded nightly, which, in view of the light attendance down town, speaks volumes for the merit of the entertainment at the Goldmine. The new people announced for week of 17th are Mons. Frederic, Ida Siddons, Hulmes and Malcolme, in their blindfold trapeze act, and Sarsfield and Adams, song and-dance artists. Black-Eyed Susan, burlesqued and disguised by Charley Yale, will constitute the afterpiece. Charley Lord and George Wood have been re-engaged and will remain for two weeks longer.

Items: Marcus Mayer is in town looking after Bernhardt's interests.—Manager Ballenberg, of Pike's, is in Chicago on business.—Bob Miles' Revellers returned from their Southern trip 11th.—Manager Snelbaker departed for Pittsburg 12th.—Charley Wing, the avant-courier of the Gosche-Hopper co., was in town 15th.—Signor Charles Constantine, formerly connected with the Coliseum, was in town 10th.—Louis M. Leine, in advance of Soldene and party, arrived 11th, and has been working effectively for the interests of his principals up to date.—Hubert Heuck, proprietor of the opera house bearing his name, has been seriously ill, but is reported improving.—F. C. Gayler was in town for a few hours 13th, en route to Louisville.—The clever "Usher" of THE MIRROR has been sojourning for past few days in city, and after scanning matters dramatic with his wonted impartial eye, returned to New York on the 16th.—Bob Miles has "thrown physic to the dogs," and is out in direct opposition to his doctor's commands.—The Bernhardt season promises to be a successful one in Cincinnati.—The sale of seats for the Mapleson Opera season at the Music Hall commences Jan. 26.—Rial's Humpty Dumpty troupe passed through the city early the past week, en route to Paris, Ky.

New Orleans.

Academy of Music (David Bidwell, manager): Fanny Davenport closed a two weeks' engagement 8th. Business improved towards the close and after the withdrawal of An American Girl. Rice's Surprise Party commenced a two weeks' engagement 9th, in Revels. The co. has changed materially since last season. Topsy Venn, who succeeds Alice Atherton, sings, dances and acts well. Gourlay and Mackay, who replace Edouin and Harrison, are very clever, and cretitably fill the requirements of their respective parts. Marion Singer is par excellence the vocalist of the party, and nightly receives rounds of applause. Hiawatha replaces Revels for the last half of the week. Babes in the Wood will most likely be the opening piece for next week. Business has been very good thus far. Lotta is announced to follow.

French Opera House (M. de Beauplan, manager): La Fille de Madame Angot was the opening bill of the week and drew handsomely. Aida was billed for Tuesday, but owing to the indisposition of Mme. Ambre, La Juive was substituted, with Tournie as Eleazar; and as usual he was splendid. Mme. Delprato as Rachel was eminently satisfactory. On Thursday night we had the long-promised Carmen, with Mme. Ambre in the title role and Tournie as Don Jose. The opera as a whole was a success, though occasionally there appeared evidences of insufficient rehearsal. Mme. Ambre made an admirable Carmen; her singing was, of course, excellent, and her acting very clever. Tournie as Don Jose was up to his usual standard, and received several hearty recalls. The scenic effects were splendid, and the ballet, under the direction of M. Masilier, was a profound success. 15th, La Juive will be repeated, with Signor Baldi as Eleazar. This artist failed on his first appearance this season, and has been shelved ever since. This is intended as an opportunity for him to redeem himself. If he proves a success, everybody will be thoroughly astonished. For the Saturday matinee Le Voyage en Chine is billed, and Carmen will be repeated at night.

St. Charles Theatre (David Bidwell, manager): The Leavitt Burlesque party closed a not very profitable two weeks' engagement 8th. On the last night of their stay they introduced the new opera of Orpheus, the music of which was selected and arranged by Signor Operti. There is little if any original music in the opera, but the selections are bright, sparkling and generally pleasing. The co. handled the opera very neatly. Miss Mulholland appeared in Miss Delaro's character at last representation, and was of course more acceptable. 9th, the ever-popular New Orleans favorite, Annie Pixley, appeared as M'liss, in the play of that name, supported by her own co. This lady has won golden opinions from our theatre-goers, and business has been large throughout the week. She is a very handsome woman, an admirable actress, a very excellent singer and a good dancer. With all these qualifications it would be strange indeed if she did not succeed. Her co., however, is not as good as last season by any means. Fulford is sadly missed from the part of Juan Walters, his acting being very good. His successor, Mr. Robinson, is comparatively very weak in the character. Mr. Fulford would do well to resume his part. John McDonough as Yuba Bill, and William Johnson as old bummer Smith, are both very excellent in their roles. The rest of the co. merit no special attention. 17th, Strakosch and Hess' Grand English Opera co., headed by Marie Roze, commences a limited engagement in Carmen.

Grand Opera House (Thomas A. Hall, manager): Gosche and Hopper's One Hundred Wives co. concluded its stay 16th, which date was set apart for a benefit to Ada Gilman. The house is closed this week. 17th, Nat. Goodwin's Froliques open for six nights and two matinees. The sale of seats for Bernhardt's eight nights commences 21st or 22d. The announcement that a ten years' lease of this house has been signed is premature. No lease for that length of time can be granted to Mr. Brooks or anybody else, and the report that the stockholders are to relinquish the right of admission next year is sheer nonsense. Mr. Hall, the present manager, has had since last March to decide whether or not he desired to renew his lease, and I am told that many inducements were offered him. His present lease ends next April.

Varieties Theatre (Wood & White, manager): Closed for some days, and I expect will not be again opened this season. It has been losing business from the start for everybody connected with it. I am informed that the Sheriff is now in charge, representing the owners of the building, and that the property will be sold by him early in the Spring.

Items: John E. Warner, manager of Goodwin's Froliques, is in town looking after the interests of his party.—Thornton's Great St. Louis Circus and Berlin Menagerie has yielded to bad business and broken up here. The show has been on the road since July 3. The stock was removed by the manager, and the Stowe family (six in number) attached everything else to satisfy a claim of $1,400. It is reported that Thornton's lawyer tried to buy the claims of all the people for from twenty-five to forty cents on the dollar. John Filbert (nicknamed "Lengthy"), one of the employes, was arrested, charged by two colored employes with breach of contract and embezzlement. They claim that he took their clothes, among other personal effects, and wore them off. The evangelist, Jonathan Haskell, will address an expected assemblage at the Variety Theatre, on Sunday night. He claims to be an old showman.—The Gosche-Hopper co. had their property attached by Mr. Brooks, of Memphis, as I wrote last week. They filled out their time here, however, and have gone to meet their time northward.—Signor Baldanza, who was here with the unfortunate Tagliapietra Opera co., is in the city, and will shortly be the recipient of a benefit from his friends and sympathizers.

Philadelphia.

Academy of Music (T. B. Pugh, manager): Col. Mapleson's opera season has been grandly successful. Gerster repeated her triumphs of two years ago. The season closed 19th, with Faust, interpreted by Valleria, Cary, Campanini, Galassi and Novara.

Arch (Mrs. John Drew, lessee; Charles A. Mendum, manager): The Boston Ideal Opera co. opened Monday night. The repertoire includes Bohemian Girl, Fatinitza, Chimes of Normandy, and—and—Pinafore. In the co. are Adelaide Phillipps, M. W. Whitney, Marie Stone, and Messrs. Karl, Barnabee and Fessenden.

Walnut (George K. Goodwin, lessee and manager): Thomas W. Keene, who will be remembered as the leading man of the co. that supported Edwin Booth during his last engagement in this city, at the Broad Street Theatre, opened at this house Monday night. Mr. Keene has been playing tragedy and legitimate drama this season with much success. He is an intelligent and experienced actor and deserves consideration.

Chestnut Street Theatre: W. E. Sheridan

is having a very successful season. Last week he appeared as Shylock, Richelieu and Louis XI., and this week will close his engagement with some examples of his melodramatic repertory, The Duke's Motto and The Corsican Brothers, two plays in which he is very strong. On Friday he will play Sir Giles Overreach for the first time here, and on Saturday Macbeth, a performance that will be looked to with interest.

Chestnut Street Opera House: Last week of Voyagers in Southern Seas. The attendance has been very good.

Items: Sarah Heartburn still holds the stage at the Arch Street Opera House.—Eustache will be presented at the Museum this week, with Our Boys at the matinees.—At the Eleventh Street Opera House: Calmeel; or, The Fate of a Croquette.

St. Louis.

Pope's Theatre (Charles Pope, manager): A very fair week's business was done by Jarrett's Cinderella party this week, but not by any means the amount that should be done. The piece is splendidly cast, the music finely rendered—save with the exception that the orchestra is extremely weak in numbers—and the specialties of the ballet and the gymnastic and other performers very attractive. Elma Delaro was very funny as Clorinda, dispensing a great deal of jollity in the role. The young lady cast for Thisbe, who was not Miss Jennie Hughes, as the bill untruthfully stated, made a great deal of the part of Clorinda, and it was a gem of comedy. The lady possesses comic powers very rare in her sex, and she should insist upon her name being placed on the bill, as it deserves to be. Lizzie Kelsey looked very handsome as Prince Paragon, but was evidently out of her usual spirits. Demure little Annie Shaffer was very sweet and charming as Cinderella. She is a great favorite in St. Louis and is a conscientious little actress, with a voice like a flute and a stage appearance which especially adapts her to the heroines of fairy story. If the "original Jacobs" looked anything like so pretty the Prince could not have been blamed for following her so ardently. James Vincent, an excellent comedian, whose methods savor strongly of the old school, was very funny as Pedro. W. H. Seymour as the Baron, was excellent, and J. R. McDonald and Mark Smith did all they could with their parts. A pleasant ballet and an olio, in which Lizzie Simms appeared in transformation dances; little Kittie Seymour in specialties; Topack and Moore in gymnastics, and the "skiptomania" by the ballet were introduced and formed important features of the entertainment. Some very elegant scenery embellished the play. 17th, Gilmore and Benton's consolidated show will be the great attraction.

Olympic Theatre (Charles Spalding, manager): St. Louisans had very pleasant memories of the Fun on the Bristol extravaganza, and have accordingly extended it a liberal patronage this week, although the weather has been rather dismally damp or extremely cold. John F. Sheridan does one of the most creditable pieces of comedy as Mrs. O'Brien now presented on the stage, and to say that it is not given the credit it deserves is only telling a true one on the critics. There is really nothing on the boards to day which, with as little apparent effort, keeps an audience in such unceasing roars of laughter. He might do very well to eliminate his Capt. Starch business, which is neither artistic or fuuny. Messrs. Waldon (a versatile and talented eccentric and legitimate actor and basso), Saville, William Courtright, Calice, are all excellent, and Agnes Hallock, who grows more buxom and lovely every season, and Marion Fiske filled their original parts finely, and Kate Castleton, a demi-blonde, of fine figure and vocal powers, were all interesting contributors to the piece. The scene in the cabin of the Bristol was a gem. Next week Rice's Evangeline.

Grand Opera House (John W. Norton, manager): The wonderful dioramic effects and other realistic adjuncts of Herne's Hearts of Oak has put the public rather hard, and the Olympic has been crowded with interested audiences after the first night or two. The rain storm, mill scene, domestic scene and the other scenic effects were roudly applauded. The cast was in the capable hands of James A. Herne, Harry Mainhall, Sidney Smith, W. H. Compton, Miss Katherine Corcoran, Little Alice Hamilton and Jennie Harold. An extra performance will be given Sunday night. Jan. 17 Fanny Davenport will commence an engagement, appearing in her full repertoire during the week minus An American Girl.

Items: The *Post Dispatch* had a sensational attack on the minor places of amusement in St. Louis, on Wednesday evening last. These are really well conducted in the main, and are more orderly than places of the kind in other cities.—Jennie Harold, of the "Hearts of Oak" party, made some fine points as Aunt Betsy. The press of the city noticed her acting with peculiar favor.—It is stated that the "Cinderella" party, under Jarrett's management, will disband here to-night. They come out even, and the members of the company have secured other engagements.—Manager John W. Norton, who was instrumental in bringing out Mary Anderson, has discovered another genius in Louisville, and she is promised as a brilliant debutante.—The sale of seats for the Bernhardt season opened 11th, and the first day's sales for season tickets reached $9,000. The sales to date are $12,000. The sale of single tickets now in progress, and is very large. Her season begins Jan. 24, and she will open in Frou-Frou.

Alabama.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Annie Pixley 8th, to a very large and well-entertained audience. Leavitt's Opera co. 10th and 11th, to good business. One Hundred Wives 12th, to fair house. As Mrs. McQuinley, Ada Gilman is clever, piquant and attractive. DeWolff Hopper personates in a manly and very characteristic manner the Mormon convert. Ince as the Chinaman is inimitable. Booked: 14th and 15th, Camilla Urso, with the Mendelsshon Quintet Club.

OPELIKA.

Renfro Opera House (Renfro Bros., managers): Booked: Wallace Sisters, Jan. 19 and 20; Oliver Doud Byron, 22d; Tony Denier's Humpty Dumpty, Feb. 3; Milton Nobles, 14th; Kate Claxton, 23d; Rice's Evangeline co., 25th.

Connecticut.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): 14th, Denman Thompson as Joshua Whitcomb, to a large audience. Gates, Jepson, Martinetti and others made up a fine support. Booked 20th: Mary Anderson as Julia, in Knowles' play of The Hunchback. [illegible] Lovick heads the support.

[illegible] Opera House (Clark Peck, proprietor): 11th, Haverly sent his hundred [illegible], and, as always, they played to a house fairly packed and delighted everybody. 12th, return of Abbey's Humpty Dumpty and the Warblers brought out a good house. Coming 17th: Kate Kield in her society and musical novelty, Eyes and Ears in London; 18th, Spectre Knight and Charity Begins at Home; 24th, Yale Glee Club.

New Haven Opera House (Near & Clark, managers): Nothing during past week but Edouin's Sparks co. on 18th and 19th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): This house has been occupied all the week to fair business and Saturday matinee to overflowing house, by the Fakir of Ava and Whiston and their gift entertainment. Willie Edouin's Freaks 17th; Denman Thompson in Josh Whitcomb, 18th; Mary Anderson in Evadne, 19th; an Irish drama by local talent co., 20th; concert by the Donaldi co., 21st. The week following we are to have Baird's Minstrels 24th; Boston Theatre co. in Voyagers in the Southern Seas, 25th and 26th. Coming: Madison Square co. in Hazel Kirke 27th.

Item: Manager Newton is to be the recipient of a benefit at an early date not yet given, for which occasion, we presume, the closed doors of the New National will be swung wide open.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): Abbey's Humpty Dumpty troupe and Tyrolean Warblers gave a fair show to a good house 10th. Haverly's Black Minstrels gave a good show to good house, 12th. The Musical Convention, Carl Zerrahn, conductor, four nights, was an artistic success. Booked: Hazel Kirke, 28th; Boston Ideals, Feb. 7; Donaldi Concert co., 19th.

Items: Kit Clarke has assumed the management of both Leavitt's Specialty and Minstrel cos.—Waterbury announces Hazel Kirke 28th: so does the Opera House programmes here same date.—A. P. Burbank lectures the 19th.—Charley Smith wants to play an Uncle Tom party Feb. 3.

BRIDGEPORT.

Haverly's Colored Minstrels 10th, to the largest house of the season. Good entertainment. 11th, Denman Thompson, to good house. 14th, Abbey's Humpty Dumpty troupe to poor "biz."

Item: H. P. Clark, late manager of the New Haven Opera House, has sold his interest in the above to L. C. Jones, of this city. It will still be called the New Haven Opera House, with Fear & Jones, managers. Mr. Clark goes out with Barnum's circus as acting manager for Mr. Barnum. They begin the season some time in April, making their first stand in New York.

WATERBURY.

City Hall (Jean Jacques, manager): 15th, Abbey's Humpty Dumpty gave two performances (afternoon and evening), to good business. The Martinettes and Belle Gabrielle in the olio were especially fine. Coming: Den Thompson, 17th; Charlie Collins, assisted by the G. A. R., in Reward, 18th, 19th and 20th; Gus Williams in Our German Senator, 25th; B., W. P. and W. Minstrels, 26th; Madison Square co. in Hazel Kirke, 28th.

DANBURY.

Opera House (J. S. Taylor, manager): Buffalo Bill comb. 10th, to large audience. Denman Thompson 12th, to packed house. Fifth Avenue Comedy co. 14th, to light business.

Colorado.

DENVER.

Palace Theatre (Ed. Chase, proprietor): The recruits this week are Maggie Spires, Laura LeClaire, Terry Ferguson. Eva Bennett and Miranda Sisters re-engaged. Howland Sisters, Fanny and Maud, gone to Chase's Theatre, Cheyenne. Gentiles is still the afterpiece, with Our Darlings underlined for 16th.

Items: The north wall of the Tabor Opera House, which had reached the height of some seventy feet, without being attached at all to any other part of the building, during the night of the 12th, during a high wind, was blown over. No serious damage to the surrounding property. This will again delay the completion. The house has been leased to H. H. Bush for one year from the date of its completion.—Mark Thall's benefit will be a minstrel performance by colored performers, on Saturday night, 15th. Charles Theadore and Bessie Clark are engaging and rehearsing a co. to play Caste and the burlesque Aladdin.

Delaware.

WILMINGTON.

Grand Opera House: Bartley Campbell's My Partner to a medium-sized audience. The Harrisons in the comedy of Photos 12th to a small but appreciative audience. Nick Roberts' Humpty Dumpty comb. to a very large and well pleased house. Mr. and Mrs. George S. Knight 15th in Otto, to a paying business. Booked: Waldo Massaros, the Greek lecturer, 17th; Duprez and Benedict's Minstrels, 19th; Mary Anderson, in Love, 25th; Rentz Santley Novelty co., 29th.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): John McCullough appeared as Richelieu, Othello, King Lear, Virginius and Richard Third to crowded houses last week. "Standing room only" was posted up several nights. This week he presents The Gladiator, Hamlet, Virginius, Richard and Richelieu, The Lady of Lyons will be given at the matinee Saturday. F. B. Warde shows marked improvement as Iago. He shared the honors with McCullough. C. E. Perine's Juvenile co. in Cinderella matinee 19th. J. K. Emmet, 24th.

Ford's Opera House (John T. Ford, manager): Eleanor Calhoun drew remarkably good audiences, considering the strong attraction at the other house. She appeared three times as Juliet, once as Julia and three times as Lea Henderson in that not very pleasing play, Daniel Rochat. The support furnished by Mr. Ford's co. was only fair. Barton Hill was scarcely the ideal Romeo or Clifford. He appeared to much better advantage as Daniel Rochat. Frank Lawlor was not a good Master Walter. Blanche Thompson, a pretty, modest and painstaking young lady, who has been in Mr. Ford's co. a little more than two years, was the most charming Helen that I ever saw. Miss Calhoun is, I think, one of the most promising young actresses that I have seen. She is but eighteen years old, has a slight and graceful form of medium height, dark hair and a very pretty and expressive face. Her voice is rich, musical and well trained. She has no bad gestures or awkward motions, but is much more at ease than one would expect her to be with her limited experience. Her dresses (no small matter nowadays) are rich and in exquisite taste. I think a brilliant future may be safely predicted for her. J. T. Malone joined the co. here, and appeared at the Saturday matinee as Romeo. He seemed painfully nervous during the first two acts; after that he did splendidly. He reminded me of Rignold as Henry Fifth—not in dress, but in face. Miss Calhoun appears in Baltimore this week, then goes on the Southern tour, supported by Mr. Malone and the best of Ford's co. Mapleson's Italian Opera co, 24th and 25th, in La Sonnambula and Faust. Pirates of Penzance by Washington talent, 27th and 28th.

Theatre Comique (Jake Budd, manager): First appearance of Richardson and Young, Bolton and Bradford, the Love Sisters, Frank B. Carr, John Fenton, McGill and Ryland and Sam Martin. The last week of Ella May's Blondes, Thomas and Neary and Lottie Rousselle. Jake Budd appears in A Big Mistake.

Items: Curti's Spanish Students remain at Abner's Music Hall this week.—Josh Billings lectures on "The Problem of Life" at Lincoln Hall, 17th.—Lulu Veling's concert at Congregational Church, 21st.—Potomac Boat Club give concert at same place, 25th, for benefit of the poor of the city. Local musical talent will appear.—H. Clay Ford and Miss Blanche Chapman, of the disbanded Pranks co., are at home.—George Denham appeared last week as Modus in The Hunchback, and as Peter in Romeo and Juliet.—Gen. Sherman gave a theatre party last Wednesday to see King Lear. Mr. McCullough joined them at supper, after the performance, at the General's residence.

Georgia.

MACON.

Ralston Hall (Turpin & Ogden, managers): The past week has been bare of events, but the outlook for the future is brilliant, as will be seen from the following bookings: Oliver Doud Byron, 21st; Charlotte Thompson, 25th; Robson and Crane, 26th; Pirates of Penzance, 30th and Feb. 1; J. T. Raymond, 2d; Frederick Paulding, 3d; J. K. Emmet, 4th; Tony Denier's Humpty Dumpty, 10th; Milton Nobles, 11th; Lawrence Barrett, 12th; Rice's Surprise Party, 15th; Power's Galley Slave, 19th; Kate Claxton, 21st; Rice's Evangeline, 22d and 23d; Katie Putnam, 28th and March 1; Arlington Minstrels, 3d; Mary Anderson, 12th; Leavitt's Specialty co., 16th.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Charlotte Thompson comes 19th; Wallace Sisters 20th and 21st; Katie Putnam 25th and 26th; Robson and Crane in Sharps and Flats 27th; Katie Putnam returns Feb. 2; John T. Raymond 3d; Tony Denier 5th; Frederick Paulding 7th and 8th; Milton Nobles 12th; Kate Claxton 22d; Rice's Evangeline 24th.

ATLANTA.

De Gives' Opera House: Leavitt's Grand English Opera Burlesque co. in Carmen 13th, to full house. The performance, brilliant costumes and numerous co. pleased the audience. Oliver Doud Byron's co., supported by Kate Byron, opened 14th in Across the continent, to crowded house. Same repeated for matinee 15th, to fair business. At night, Ten Thousand Miles Away.

ROME.

Nevin Opera House (M. A. Nevin, manager): Fanny Davenport, supported by an excellent company, appeared 12th in Pique, to a $600 house, and gave universal satisfaction. Booked: Charlotte Thompson, 17th.

Indiana.

INDIANAPOLIS.

English Opera House (Will E. English, manager): Rice's Bijou Opera co., 10th, 11th and 12th, in Spectre Knight and Charity Begins at Home, to only moderate business. The entertainment was of a bright and sparkling nature. The Indianapolis Light Infantry closed the balance of the week, giving Pinafore to crowded houses. This was considered the musical event of the season, and for local talent the performance exceeded the most sanguine expectations of the friends of the company.

Park Theatre (J. B. & G. A. Dickson, managers): Frank Mayo, as Van the Virginian and Davy Crockett, filled the first three nights of the week to good business. The performance was up to its usual standard of excellence. The support was strong. The balance of the week was taken up with Lotta in Zip, Musette and Little Nell. This little lady was greeted with crowded houses, and, considering the strong counter attraction of the Indianapolis Light Infantry in Pinafore, her reception may be considered an ovation.

Opera House (J. B. & G. A. Dickson, managers): Closed during the week, excepting Tuesday and Wednesday nights, when, owing to the heating apparatus of the Park being out of order, Mr. Mayo appeared here. Booked: Leavitt's Burlesque Opera co. in their burlesque of Carmen, 20.

Item: The Zoo and Academy of Music (variety) had large business the past week.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Nat C. Goodwin and his Froliques co. presented Hobbies before a large audience, 10th. This is the third time Hobbies has been presented in this city. Mr. Goodwin was disabled from an accident that befel him in Chicago some days since; his lameness was quite noticeable during the performance. Lotta, who is a great favorite here, appeared in Musette, 12th, before a crowded house. The support is very good, especially Julia Hanchett, who appeared as Maud. Galley Slave was presented before a fair audience, 13th, by W. H. Powers' excellent dramatic co. Bartley Campbell's Matrimony was to be given, but owing to the sickness of Mrs. Powers the programme was changed, and Ida Lewis appeared as Cicely Blaine in The Galley Slave. Coming: 15th, Frank Mayo, who will present Van the Virginian at the matinee and Davy Crockett in the evening.

COLUMBUS.

Opera House (John Doup, manager): Harry Townsend's Dramatic co. played 8th, 10th, 11th, 12th and 13th, to fair business; troupe very good. Coming: Billy Arlington's Minstrels, 17th; Tony Denier's Humpty Dumpty, 20th; Anthony and Ellis' Uncle Tom, 28th; Wallace-Villa comb. Feb. 4 and 5.

Item: THE MIRROR's circulation in this city has doubled since Jan. 1, and can be found at Ellis' Post Office Lobby news stand.

PERU.

Concord Theatre (Andree & Clark, managers): Agnes Wallace-Villa and co. 13th, great favorites here, played A Child of the State to only a fair house, inclemency of the weather keeping a good many away. A Child of the State was well appreciated. Lillie Clemens as Frederica acted the part admirably. Coming: Rogers and Mattie Vickers co. 21st and 22d.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): The Strakosch-Hess Opera co. in Carmen 10th, to the largest house of the season. 14th and 15th, Power's comb. in Bartley Campbell's plays of The Galley Slave and Matrimony, to light business. Coming: 17th, Tony Denier's Humpty Dumpty troupe; 22d, Pirates of Penzance; 25th, Fanny Davenport.

VINCENNES.

Green's Opera House (Wm. Green, manager): Nothing this week.

Delmonico Varieties (John Smith, manager): Nothing new; same old faces; Ray still ahead.

Illinois.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers): This house has been quiet since my last. The first Fall week without an attraction since the opening of the season.

Durley Hall (Dr. George Smith, manager): Rice's extravaganza, New Evangeline, 12th, to a large audience who were not very well pleased with the New Evangeline, and all unite in saying that Mr. Rice has certainly made a mistake in substituting this for the old play. Rentz-Santley Novelty co. 14th to a good paying house.

Items: Jean Delmar (Mrs. E. E. Ellis), who was with the Goodwin Froliques, has returned home considerably broken in health. She will probably remain sometime with her relatives. Her husband will be here Monday and Tuesday. He is the treasurer of Hearts of Oak for Brooks and Dickson.—The convention of hall managers of this State, called for the 20th, promises to be very large. Responses to the call have been received from nearly all the principal managers, signifying their intention to be present.—Messrs. Gilmore and Benton's Grand Consolidation open at Springfield, Illinois, 24th, playing over Tillotson and Fell's Illinois Circuit for one week, Minnie Palmer to follow.—Mr. Charles H. Keeshin, the gentlemanly agent of The Pirates of Penzance, spent the 10th in this city.

ALTON.

Mercantile Hall (Levis & Detrich, managers): Billy Arlington's Minstrels showed here 7th and 8th to big business. Messrs. Laurence Hermann and Clark and Lee sang sweetly. Bowers and Somers deserve mention for their dancing. Tom Young, an old Alton boy, joined Arlington here. Montrose Spirits, 20th; Galley Slave co., 25th; Gilmore and Benton, 24th.

City Opera House (J. McNulty, manager): New Orleans Minstrels, 26th.

MONMOUTH.

Union Hall: Boston Ideal Uncle Tom co. Dec. 28, and Gulick and Blaisdell's Minstrels 31st, to fair houses. John B. Gough delivered his lecture on "Platform Experience" Jan. 10, to a large audience. Rial & Draper's Uncle Tom's Cabin 12th, to a fair house. Annie Morton as Eliza Harris was good. Morton & Homer's Big Four Minstrels, 13th, gave an excellent performance.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Power's Galley Slave on the 12th, on the reputation of the Evans comb., drew a much larger house than they merited.

Gaiety (John Long, manager): Leave, 15th: Grace Burton, Emma Devoe. Coming 17th: Holland Bros., Mills and Violetta, Jennie Gorey, Frank Marion and Mamie Carton.

LINCOLN.

Gillett's Opera House (R. Deming, manager): W. W. Gothold's Plantation Minstrels 12th. Attendance so small that no performance was given. Booked: Prof. L. E. Montrose 17th; Olof Bull Concert co. 21st; Minnie Palmer 29th.

FREEPORT.

Wilcoxin's Opera House (Thomas Wilcoxin, manager): Boston Ideal comb. in Uncle Tom's Cabin, 6th, to a large house. Blanche Slader as Topsy made a decided hit, and was repeatedly encored. Milton Nobles in The Phœnix, to a good-sized audience.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Jay Rial's Humpty Dumpty troupe, Dec. 27 and 28. Sol Smith Russell in Edgewood Folks, to good house, 29th. Coming: Jay Rial's Uncle Tom's Cabin, Jan. 6 and 7; Evangeline, 11th.

AURORA.

Coulter Opera House: 8th, Frank Chanfrau in Kit, to a fair house; 10th, Boston Ideal Uncle Tom, to a light house; 11th, 12th and matinee, Corinne Merriemakers in Magic Slipper, to crowded house.

ROCKFORD.

Brown's Hall (W. J. P. Norman, manager): The Rive-King Concert co. gave a fine concert to a large and appreciative audience, 12th. Booked: The Big Four Minstrels, 18th.

ROCK ISLAND.

Harper's Theater (Benjamin Harper, proprietor and manager): 10th, Rice's Evangeline to good business. 18th, Two Nights in Rome.

LA SALLE.

Opera House: Booked: Janauschek and co., 31st and Feb. 1; John Dillon and co., April 7.

Iowa.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Gulick and Blaisdell's Minstrels paraded the streets the morning of the 13th and gave a matinee in the afternoon to a good house. In the evening the crowd was so great that a large number of people were turned away, as there was not even standing room. D'Oyly Carte's Pirates of Penzance co. performed to a fair house 4th. Uncle Tom's Cabin was produced 6th by the Anthony and Ellis co., to a packed house. Mitchell's Pleasure Party played in Our Goblins, to a splendid audience, 7th. They are favorites in our city. On the 8th they presented for the first time on any stage and to another fine house their new play, Our Goblins at Home. Every one seemed exceedingly pleased with it. Coming: Janauschek 17th and 18th, in Mother and Son and Bleak House; Juha Rive-King Concert co. 21st. Gulick and Blaisdell's An Arabian Night party return 21st.

COUNCIL BLUFFS.

Janauschek came 6th, 7th and 8th, to splendid business; her support was most excellent. Haywood's Mastodon Serenaders came 12th, to a crowded house; a good variety troupe. Billed: Our Goblins, 15th. Booked: Maude Granger in Two Nights in Rome, 24th; Jay Rial's Uncle Tom's Cabin, 27th.

Item: The theatrical manager of Omaha used every possible effort to secure Janauschek by trying to get her manager to throw up one night's engagement in Council Bluffs and to give it to that city, but the effort was fruitless.

IOWA CITY.

Opera House (John Coldren, manager): 7th, Chicago Church Choir co. in concert entertainment. 12th, Gulick and Blaisdell's Minstrels to good house; show good. Booked: An Arabian Night, 20th; Forbes and Cotton co., 21st and 22d.

POSTVILLE.

City Hall (R. N. Douglass, manager): Coming: 22d, Oakes Bros'. Concert co. and Boston Quartette. This co. has always met with good success here, and will doubtless be greeted by a large audience. Donavin's Tennesseeans will probably visit us about the 31st. The Turners' Society will enlarge their hall in the Spring, putting in a large stage and dressing-rooms, with a liberal amount of scenery.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Janauschek 10th and 11th in Deborah and Bleak House, to large and fashionable audiences.

Academy of Music (William Foster, manager): Mitchell's Pleasure Party 10th and 11th in Our Goblins and Our Goblins at Home. The plays are amusing and attractive throughout, and the large audiences were well pleased.

DUBUQUE.

Opera House (G. D. Scott, manager): The Rive-King Grand Concert co. appeared 11th to a good house. The co. is first-class, and one of the finest concert cos. that has appeared this season. Prof. E. S. Morse lectures 19th. Gulick and Blaisdell's Attraction No. 4, in An Arabian Night, 17th.

Item: Claude De Haven, general representative of Gulick and Blaisdell's Attractions, made us a pleasant call, 12th.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Gulick and Blaisdell's Minstrels; good show to fair business. Bookings: Arabian Night, 19th; Two Nights in Rome, 20th; John Dillon, 26th; George Holland in Our Gentlemen Friends, Feb. 24.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Big Four Minstrels came 14th, to a big house and gave satisfaction. Nothing booked.

Kansas.

LEAVENWORTH.

No amusements last week, excepting at the German Theatre, 9th, where Fanchon was played to a fair audience, with a very good cast. Coming: Union Spy co., 19th, 20th, 21st and 22d; Rice's Evangeline, 25th and 26th; Herne's Hearts of Oak and Ellis' Oaken Hearts, 27th.

Item: Anna Lise is underlined for 16th at the German Theatre.

Kentucky.

LEXINGTON.

Opera House (Richard Marsh, manager): Joseph Jefferson and co. 10th in The Rivals 11th in Rip Van Winkle. Support much; better than during any previous visit, and receipts much in excess of last year. Rivals. $1,119; Rip, $1,301. Rial's Humpty Dumpty afternoon and evening; popular prices.

Items: Lev Steele is selling season tickets to Bernhardt's season in Cincinnati very rapidly. A good section was reserved for this city.

Maine.

BIDDEFORD.

City Hall: John Garside, manager): Nothing in dramatic circles past week. Booked: Norfolk Colored Jubilee Singers will give a sacred concert Sunday evening, 23d.

Item: Master Frank McGuire, known as "Young Ajax," has been spending the holidays with his mother in this city.

PORTLAND.

Theatres all closed this week. Booked for New Portland Theatre: 20th, 21st and 22d, The Tourists; 27th, Boston Theatre co. in Voyagers in Southern Seas.

Massachusetts.

HOLYOKE.

Opera House: Jan. 6, Jollities, to fair house; 7th, St. Jerome Local Dramatic Club in Kathleen Mavourneen to full house; 10th, Barlow, Wilson Primrose and West's Minstrels to full house; 11th, Hampden and Hampshire County Musical Association, with Harvard Symphony Orchestra, in Mendelssohn's Hymn of Praise, to light house. Futures: 14th, Haverly's Black Forty; 17th, Mary Anderson, in Love; 20th, Denman Thompson in Joshua Whitcomb; 25th, Madison Square co. in Hazel Kirke; 28th, Rev. H. G. Spaulding commences a course of six illustrated lectures on "Pagan and Christian Rome and the Destruction of Pompeii." The present month will have been the most brilliant in the history of the opera house.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Lotta did not appear 8th as announced, on account of severe cold. Arlington's Minstrels played to good business, 10th. Will L. Grunsley, assisted by several artists of Chicago, rendered the opera of Sleeping Queen to a large audience, 12th. Rice's Evangeline co. appeared to a large audience, 14th. The Rentz-Santley Novelty co. appears 15th. D'Oyly Carte's Pirates of Penzance, 20th. Janauschek and co., 21st and 22d.

Adelphi Theatre (Wm. Laird, proprietor): Business continues good at this house. The Brandons put in an appearance 10th. No departures.

SALEM.

Mechanic Hall: The Donaldi-Levy Concert co. appeared 11th, to a small house. The concert was a fine one, and gave satisfaction. Bennett and Moulton's Juvenile Opera co. presented The Belles of Normandy, 13th, 14th and 15th, with a matinee. This opera co. is considered one of the finest juvenile organizations on the road. They presented the opera in splendid style. Good houses every night. Booked: Haverly's Mastodon Minstrels, 26th; The Tourists, 27th; Rial and Draper's Uncle Tom's Cabin comb., Feb. 9.

Items: Manager John S. Moulton has been indisposed for some time past, but is now convalescent.

WORCESTER.

Music Hall (R. M. Reynolds, manager): 12th, Barlow, Primrose and West's Minstrels had an immense house and gave first-class entertainment. They were not strong in number but in ability. 15th, Haverly's Colored Minstrels had a full house. Booked: Madison Square Theatre co. in Hazel Kirke 18th; Denman Thompson 22d.

Mechanics' Hall (W. A. Smith, secretary): 11th, a grand combination concert was given by Constantin Sternberg, Letitia Fritch, August Wilhelmj and Max Vogriche. The audience, though not large, was appreciative.

GLOUCESTER.

The closing entertainment of Messrs. Bradstreet and Saunders' Star Course took place 11th, when the comedy Freaks was given by The New York Criterion co. to a very large house. The play proved of interest to the audience. Haverly's Colored Georgia Minstrels, fifty strong, have some very pretty paper up announcing their coming under G. H. Bradstreet, 25th. Baird's New Orleans Minstrels have booked for Feb. 9. A movement is on foot to secure Lotta and Chanfrau for one night each some time during next month.

LOWELL.

Music Hall (Emery & Simons, lessees): Hazel Kirke, 17th; Charity Begins at Home, 19th; Hellow, Wilson, Primrose and West's

the

Minstrels, 21st: Abbey's Humpty Dumpty 22d. followed by Haverly's Minstrels, Voyagers in Southern Seas, Boston Museum co. in the Guv'nor, and All the Rage.

Huntington Hall: N. Y. Criterion co. in Freaks. 12th, to a large audience; 19th, Prof. S. S. Block and Miss Janie Savage in readings.

LYNN.

Music Hall (George W. Heath, manager): There are a number of bookings for this and next month, including Genevieve Ward and Mrs. Scott-Siddons.

Theatre Comique: C. Edwin Marshall and comb. in Streets of New York. A very, very bad performance. The Black Crook is underlined for 24th. It is backed by a prominent Boston manager.

Items: The Theatre Comique is being remodeled.—It is rumored here that B., W., P. and W. are about to dissolve, and that two separate organizations will be the outcome.—Music Hall has a new carpet for its stage.

TAUNTON.

Music Hall (White Bros., proprietors): Nothing doing the past week. Booked: Alfred Beaven's Opera co. 20th. Henderson and Crane's Variety troupe 24th for the week. Abbey's Humpty Dumpty will soon appear.

Michigan.

DETROIT.

Whitney's Grand Opera House: Sam'l of Posen made a hit, an unequivocal hit, and the shekels have fairly poured into Treasurer Langley's hands in exchange for seats to witness the event of the season. The opening night drew forth a goodly crowd, and as the week advanced the houses increased until it it seemed that the play, like the poet laureate's brook, "might run on forever." M. B. Curtis was an agreeable surprise; we hardly expected him to be so finished a comedian. Put almost any other comedian in a part so capable of being exaggerated and overdone as this same Sam'l might be, and it is doubtful if he would not have burlesqued it so as to make it a caricature. Curtis never allows the character to degenerate into such, but, true to life, presents the Israelite which we meet in our daily walks. His "helaf a toller" is the town slang at present. The co. chosen to support Mr. Curtis is a thoroughly capable one, and would easily take the honors from far more pretentious ones. Frank Losee proved himself worthy of the praise bestowed upon him earlier in the season, when he was the attraction in Polk's Gentleman from Nevada co. His villian is a finished and gentlemanly one, however bad he makes him. Harry Vaughn deserves a good word for his careful work as Jack Cheviot. Charles O'Brien as Con Quinn uses his rich brogue with great success. Gerald Elmer as Folliot Footlight, the "crushed," gave a perfect interpretation of the part. Albina DeMer as Celeste has a character that she seems to be the ideal. Her dialect (a natural one for her), handsome wardrobe and general bearing cause her to be of great value to the play. Gertis Granville as Rebecca proved an excellent opposite to the star. Her singing and spontaneous outbursts of delight at Sammy's cuteness evinced a talent of the Lotta school. Charles Loveday, who was to have played the part of Mr. Winslow, was taken with epileptic fits before reaching this city, and his place was filled by J. M. Burke with success on very short notice, this being the first appearance of this gentleman on the stage for over two years. The play was elegantly mounted, and every attention was paid to the details. Congratulations are due to both M. B. Curtis and Manager Whitney for so successful an engagement. This week: Monday night, a local concert; beginning Thursday, and for rest of the week, Mr. and Mrs. Chanfrau in Kit, A Mystery of Paris, and East Lynne. Next week: Monday, Jan. 24, for entire week, the Gosche-Hopper One Hundred Wives comb.

Detroit Opera House (Joseph Brooks, proprietor): John T. Raymond did a splendid business the first half of past week, when he appeared in his old time success. The opening was Colonel Sellers, followed Tuesday by My Son, and on Wednesday two plays, Paul Pry and Toodles. All of these are too well known to all theatre goers to need comment at this late day, but suffice it to say, at no time has Raymond appeared to better advantage than during this last engagement. His co. is good, especially E. S. Buckley and Marie Chester, both of whom won praise for their good acting. This week Clinton Hall's Strategists return to furnish fun for all for two nights, both of which are benefit entertainments. The first night that of Peter, the fat, jolly, bow-legged janitor, while Tuesday is to be devoted to the employes of the house. A splendid business is anticipated. Wednesday Helen Kahn, a German actress, will appear in The Orphan of Lowood. The remainder of the week will be occupied by S. W. Carner as Rip Van Winkle. Jan. 24, Soldene Opera co.

Items: C. M. Parker, one of the editors and proprietors of our delightful weekly, *Every Saturday*, made his professional debut last night in Sam'l of Posen, the occasion being M. B. Curtis' benefit. Mr. Parker acted the crushed tragedian with success, and now sighs for more worlds to conquer.—Manager Whitney telegraphed from New York Saturday that he had just closed terms with Salvini for two nights early in February.—The Mattoon Ideal Concert co., which will include Mrs. E. G. Caldwell as soprano, Herr David Bimbery, the violinist, and William Bach, of Columbus, Ohio, will make a tour of Michigan, Ohio and New York during the early summer months.—The following clipping from the *Post* of this city is not without interest: "Mr. E. D. Price, who recently severed his connection with the dramatic and sporting department of the *Post and Tribune* to accept the perilous responsibility of distributing taffy in advance of the eminent tragedian, Mr. John McCullough, is in the city on a brief visit to his family. The well grounded reports of McCullough's late success attribute no small part of them to the balmy and insinuating atmosphere which surrounds his business agent, and the beautiful 'rackets' the penetrating Ned is introducing threaten to bankrupt the resources of even 'Jimmie' Morrissey of rock candy fame."—This clipping from another paper is interesting and fresh (?), since the lady has traveled a year with the company: 'Miss Carrie Swain, the athletic young lady who last Summer swam from Detroit to Windsor without resting, is to be a member of The Tourists comb."

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Sol Smith Russell appeared in Edgewood Folks on the evening of the 14th, to good business. The play is of a light order, but in the hands of Mr. Russell and his excellent co. it furnishes a very pleasing entertainment. Booked: 20th, 21st and 22d. M. B. Curtis in Sam'l of Posen; Feb. 4 and 5, Rial's Humpty Dumpty.

KALAMAZOO.

Union Hall (W. R. Solomon, manager): 7th, Agnes Leonard in Woman's Faith; light business; gave satisfaction. 10th, Callender's Georgia Minstrels, good business.

Item: Manager Solomon played the Callender Minstrels at Allegaany the 11th. Tilton will lecture here the 17th.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson, manager): Jan. 8, the Rive-King Concert co. returned; gave a very pleasing and gratifying performance to a fair audience, receiving numerous encores and great applause. Bookings: Mitchell's Pleasure Party (Our Goblins), 19th and 20th; Palestine Arabs, 21st and 22d.

Conley's Varieties: Playing to fair business. New faces: Nellie Waters, Della Cook, Grace Thomas, George W. Rice, Charles Barton.

Missouri.

LOUISIANA.

National Hall (Dreyfus & Woracek, managers): Morton and Homer's Big Four Minstrels, 10th, to a good house; performance fair.

Item: A movement is on foot to build an Opera House. It is reported that $7,000 is already subscribed.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Litta Concert co., to enormous business. This is the first of Manager Craig's star course, which opens up with flattering prospects. Emilie Gavin will appear 20th; Anthony and Ellis' Uncle Tom's Cabin 26th and 27th; Herne's Hearts of Oak 28th and 29th.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Anthony and Ellis' Uncle Tom 12th, gave an excellent performance. House was packed. Kate Partington's Topsy was the feature.

Item: George F. Weeden, manager of Uncle Tom co., reports their business as being uniformly good.

New Hampshire.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): Jan. 9 Prof. Fred A. Ober, of the Smithsonian Institution, illustrated lecture on the West Indies, to a fair audience. The Professor is a fine speaker and the entertainment a good one. 11th, Mme. Hernandred Ricard, of Boston, in impersonations. She gave a fine show, and the representations were the best seen here. Booked for the 17th are Barlow, Wilson, Primrose and West's Minstrels; 19th, The Tourists; 21st, 22d, 23d, Elder A. A. Waite's Expose of Spiritualism; 30th, Petite Orchestra, of Haverhill, Mass., in concert.

Franklin Hall (A. Stavers, proprietor): Jan. 13, the Criterion Comedy co., to $125. They give a laughable, clean entertainment, bristling with fun. This cosey little theatre is now one of the attractions of our city, and is neat and always clean.

NASHUA.

A co. calling themselves Colville and Palmer's Great Dime Show were billed Jan. 10, to appear at night, but with night came no show; the next day, 11th, they came and showed to a fair house. More miserable acting was never seen here. The audience hissed every act, and at last a dried codfish was thrown on the stage from the gallery. That ended the performance, the audience acting in an almost insane manner. The co. managed by Byron, the Boy Tragedian, had all their property attached in Lowell, Mass., the night before, that being the reason they did not play here. They were given tickets to get out of town. Mr. and Mrs. Jerry Cowin and a good variety co. appeared 12th and 13th to overflowing houses, and gave one of the best shows of the season. The co. will come again in about two weeks for three nights, and will have good houses.

MANCHESTER.

Smyth's Opera House (John Shirley, manager): Mme. Rentz's Minstrels gave a fine entertainment 11th, to a good house. Barlow, Wilson, Primrose and West's Minstrels 15th, to a crowded house. It was their first appearance here, and they gave the best minstrel show of the season.

Music Hall (S. R. Hannaford, manager): Good houses every night and good entertainments. Next week, Jerry Cohan in Owls of New York and a good variety co. will appear.

New Opera House (E. W. Harrington, manager): This beautiful new house will be opened 24th by W. E. Sheridan in Othello, supported by Mrs. Thomas Barry and first-class co. The house will now be known as the Manchester Opera House, and is one of the finest in the country.

CONCORD.

White's Opera House (H. Hobs, manager): Mme. Rentz's Minstrels had large business 12th.

New York.

SYRACUSE.

Wieting Opera House (Philip H. Lehlen, manager): Soldene Comic Opera co. 10th, were advertised to appear in Grand Duchess. However, Chimes of Normandy were substituted on account of the absence of five members of the co. through illness and other causes. Outside of Rose Stella the cast is very poor. The male chorus is lamentably weak. The many faults of the co. probably can be eradicated when their full strength can be utilized. Mr. and Mrs. Henry Osborne 14th, 15th and matinee to small house. We have had a round of German dialect comedy, and it now looks as if this comb. were the precursors of a deluge of the Irish phase. Like all all plays, which are only written as a vehicle for displaying the talents of stars, the dramatic construction of Colleen Ruaidh is of a weak description. There are Fenians, Graugers, British soldiery, peasants, devil-may-care Irishmen, all with the true flavor of the ould sod lingering about them. The villain pursues the virtuous heroine and the v. h. repulses him, until the last act, when she marries the virtuous hero, who has conveniently kept in the background until wanted. Slow curtain, everlasting happiness, finis.

The Grand Opera House has been closed during the past week. Booked: Jane Coombs 7th; Fiske Jubilee Singers, 21st and 22d; Maggie Mitchell in Jane Eyre, 19th; Mrs. Scott-Siddons, 21st, 22d and matinee.

Items: E. M. Dudley, who left our city some time since to assume the management of the Boston Ideal Opera co., was at home during last week.—An organized co. of claquers is a decided novelty in Syracuse, but so prominent did thay make themselves at the Soldene engagement that they were condemned by the daily press.—Lottie Guy, the Ohio whistler, has entered the College of Music, Syracuse University.—Mrs. Scott-Siddons will fill her engagement in this city, notwithstanding the report of her being severely injured at Youngstown, O., 9th ult. At least Manager Lehner claims that he has news to the above effect.—Frank Mayo will be here in a short time.—Charles Daniels, ex-manager of Daniels Fatinitza co., left here with the Soldene Opera co., having effected an engagement therewith.—The fine effect of the scenery at Wieting is due to the careful managemens of Perry H. Giddings. This gentleman was engaged from a European theatre by Treasurer Truss, when that official was summering abroad.—Grand Opera House has been much improved by a rearrangement of the orchestra chairs.—Child of the State, Emma Abbott, False Friend comb., Salvini, Mapleson Opera co., Sarah Bernhardt are a few of the more prominent attractions which visit us in the near future.—Manager Lehner will appear in Romeo at an early date.—Nothing professional at Chase Music Hall during last week.

BUFFALO.

Academy of Music (Meech Bros., proprietor): During the past week good houses have been the order. Haverly's Widow Bedott co. was the attraction the first part of the week, with C. B. Bishop as the Widow. Mr. Bishop's conception of the character differs materially from that of Neil Burgess, but he makes an irresistibly funny character of it, and keeps his audience in a roar of laughter from the opening to the close of the performance. Mr. Bishop is ably supported by James O. Barrows as the Elder, Helen Vincent as Melissa, Louise Evans as Dotty, and John Sutherland as Tim Crane, while the minor parts are well taken care of. Soldene and her troupe closed the week, appearing in four of their most brilliant operas. The co. is a fair one, Emily, of course, being the great centre of attraction. Miss Soldene has grown quite stout since her last appearance here, but she still possesses as strong and musical a voice as ever. Rose Stella is a good vocalist, and won warm applause from the audience. For this week the beautiful and talented Mrs. Scott-Siddons, supported by a strong co., appears for the first three nights, and the ever-welcome Jefferson will close the week's attraction, appearing in The Rivals on Thursday and Friday evenings, and closing the engagement with his inimitable representation of Rip Van Winkle.

St. James Hall (C. G. Flint and Thos. Carr, managers): Rev. T. DeWitt Talmage, owing to the death of his son, did not lecture 11th, as announced. Olive Logan was welcomed by a large and appreciative audience 14th, when she delivered her excellent lecture, "An American Abroad." Frank Frayne had a good-sized audience Saturday night, in Si Slocum. For this week the principal attraction booked is a grand concert by Wilhelmj, Sternberg and Letitia Fritch, 18th.

The Adelphi (Lang & Tralles, lessees; Joe Lang, manager): The attractions at this popular place of amusement last week were sufficient to draw good houses nightly, and for this week a bill is presented that will doubtless have the same magical effect. Among the artists engaged are Morris and Fields, the Coghill Brothers, Emma Hoffman, Chas. and Annie Whiting, Fannie Reynolds, Leon and Jones, the Davenport Brothers and Charley Scofield. These, together with the usual stock, make an unusually strong bill.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): Albany's favorite actress, Maggie Mitchell, has been drawing crowded houses during the past week. Fanchon, Little Barefoot, Pearl of Savoy, Lorle, and Jane Eyre were produced. R. Fulton Russell, Miss Mitchell's new leading man, is a great favorite here. He was connected with Mr. Albaugh's stock co. for two seasons. His conception of the role of Lord Rochester in Jane Eyre is anything but satisfactory. He is a very pleasing acquisition to the co., however. The balance of the co. does not call for special mention. Baker and Farron, 17th, one week.

Martin Opera House (Col. Foote, manager): The Fisk Jubilee Singers, 10th and 12th, drew large and delighted audiences. Prof. Anderson, 17th and 18th; Baird's New Orleans Minstrels 22d; New York Criterion Comedy co., 24th and 25th.

Tweddle Opera House (William Appleton, Jr., manager): On invitation of Mr. Appleton, the gentleman of the local press and a few personal friends were invited to attend an impromptu reception at this house on the evening of the 13th, the object being to exhibit fully the improvements recently made, which consist of twenty sets of new and beautiful scenery painted by Mr. Piggot, the Boston scenic artist, and enlarged stage, with facilities for producing spectacular as well as dramatic novelties, and eight large dressing-rooms, which are models of beauty and comfort. The latter will be fully appreciated by professionals. Wilhelmj Concert co., 17th; The Jollities, 20th, 21st and 22d; The Troubadours, 24th, under the management of a local military organization; Mrs. Scott-Siddons, 27th, 28th and 29th.

Wood's Novelty Theatre (Harry Wood, manager): Business continues first-class.

Items: Buffalo Bill will shortly appear at Martin Opera House.—Harry Wood received a benefit at his theatre Thursday evening.—It is rumored that Martin Opera House, under the management of Mr. Foote, will shortly be turned into a first class vaudeville theatre.—Carrie A. Turner has gone to Boston to join the Claxton co.

ROCHESTER.

Cornthian Academy of Music (Arthur Luetchford, manager): Haverly's Widow Bedott (C. B. Bishop) co. appeared 13th, 14th and 15th to excellent business. Mr. Bishop in the character of the Widow is inimitable. His facial expression is remarkably good, and in the costumes in which he appeared there was a peculiar fitness, indicating rare taste in the artist. His humor is rich, make-up perfect, and his whole work so exceedingly well done as to keep his audience in a continuous roar of laughter. James O. Barrows as the Elder Shadrack Sniffles was a perfect picture of good acting, and elicited frequent applause. The balance of the co. did fairly. The Philharmonics, assisted by Miss Farnner, will appear 20th; Haverly's Black Forty, 22d; Messenger from Jarvis Section, 25th, 26th and 27th; Frank Mayo, 28th and 29th.

Grand Opera House (Joseph Gobay, manager): The Soldene Opera Bouffe co. presented Genevieve de Brabant 11th, Chimes of Normandy (matinee) and The Grand Duchess (evening) 12th, to light houses. A more execrable rendition of these operas was never given in this city. Jane Coombs and co., 18th and 19th; Maggie Mitchell, 21st and 22d. Booked: Rose Eytinge, and Clinton Hall's Strategists.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): 10th and 11th, the Knights in Otto drew large and delighted audiences. Jane Coombs appeared in Daniel Rochat. Miss Coombs was at times acceptable, but the co. is unworthy of notice. 17th, Maggie Mitchell. 22d, Abbey's Humpty Dumpty.

Rand's Opera House (G. Rand, proprietor): 21st, Baird's New Orleans Minstrels.

Grand Central Theatre (P. Curley, manager): N. S. Wood in Boy Detective was the best dramatic star so far this season at this house. This week: La Verde Sisters, Smith and Ohlmer, Crandall and Eastwood, and Gorman Brothers. 24th, Sid C. France.

Items: Billy McAllister and Charles Bartelle, two popular Trojans, are with Baird's New Orleans Minstrels.—Charles Loveday, who was stricken with apoplexy last week, was at one time juvenile man at the old Troy Museum.—It is announced that Manager Hickey has secured Bernhardt for one night in April.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Hartzman, the wizard, 17th; McGibeny Family, 18th and 19th; Maggie Mitchell, 20th, in Little Barefoot; High School entertainment 21st, followed on the 24th and 25th by the Fiske University Jubilee Singers.

Mansard Opera House: The Harmonia Concert was a fine affair, 10th; 24th, Odd Fellows.

Items: Amateurs produced Pinafore 13th, in a small hall, and repeated it 15th. Crowds were unable to get in. The Osborne Comedy co. appear in Fulton N. Y., 17th.

KINGSTON.

Music Hall (Wm. Freer, lessee and manager): Howarth's Grand Hibernica and McGill's Mirror of Ireland drew full house 15th, Jed Bassett's Bric-a-Brac is billed for 22d; A. P. Burbank's Polytechnics for 31st.

Sampson's Opera House (Phil Sampsen, proprietor): Howarth's Hibernica to a crowded house 14th. Baird's New Orleans Minstrels billed for 19th. In this troupe are several local favorites, Charley Bartlett, Billy McAllister and others. They have put up the handsomest paper hung in this city in some months.

BATAVIA.

Opera House (H. C. Ferren, manager): Annie Ward Tiffany, as Margaret Lisle, in the Governess, 15th, to good business. The performance was very good and audience well pleased.

Items: J. F. Churchman, business agent for the Annie Ward Tiffany comb., reports the co. as doing big business.—William Courtney is in town visiting friends.—Hi Henry's Minstrels have written for dates.

BINGHAMTON.

Academy (A. D. Turner, manager): The Hyer Sisters comb. 16th to a large and refined audience. Miss Madah Hyer's singing was the feature of the entertainment. The Original Alabama Minstrels started on a tour this week, and visit Scranton and Wilkesbarre. Nothing booked at present writing.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager and proprietor): This house was entirely destroyed by fire. The cause of the fire is unknown, but it is believed that it was communicated from a stove in the auditorium. The building was uninsured. On the evening previous the house was occupied by the Boston Ideal Colored Musical co.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): The Ideal Colored Musical comb. appeared in sacred concert 9th, to fair house. Billed: Hyer Sisters 21; Sanford's Humpty Dumpty 22d.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Annie Ward Tiffany in The Governess 13th, to a delighted audience.

New Jersey.

TRENTON.

Taylor Opera House (John Taylor, manager): The Harrisons under the management of Mart Hanley, 11th, to fair house. Entertainment created a continuous roar of laughter. R. E. Graham as The Bernhardt made a big hit. Mr. and Mrs. George S. Knight 14th to good house. The Knights are great favorites here and gave good satisfaction. Nick Roberts' Humpty Dumpty have changed date to 31st. The management have issued an order prohibiting the lighting of cigars in the house or lobby at the close of a performance, taking the sensible view that not only being annoying to ladies, it is dangerous to all persons by the dropping of lighted matches.

NEWARK.

Park Theatre: Ben Maginley in Deacon Cranket 14th and 15th, to good business. The piece was excellently cast and well put on the stage.

Grand Opera House: George S. Knight in Otto 13th. Hermann, the Magician, 14th and 15th.

Newark Opera House: The Gold Nugget and olio 17th and week.

Nebraska.

OMAHA.

The Academy (S. M. Mealis, manager): Last night (12th) Mitchell's Pleasure Party presented Our Goblins to a large house. This thoroughly pleasant little play has been changed and strengthened since it was last produced here, and now furnishes an entirely satisfactory evening's entertainment. Heywood's Serenaders appeared 13th.

The St. Elmo (John G. Nugent, manager): This theatre has been closed for repairs. Will open 17th, with big bill.

LINCOLN.

Opera House (Ed A. Church, manager): Helen Mar White came 12th, to small house, but her entertainment was highly satisfactory. Mitchell's Pleasure Party 13th and 14th, to overflowing houses. This was their third appearance here, and it proved the most successful of all. The Florence Herbert co. return 17th for week.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): The Boston Ideal Opera co. produced Fatinitza, Pinafore and Chimes of Normandy 10th, 11th and 12th, before the largest and most brilliant audiences of the present season. The co. has been but little changed since its appearance here last season. Marie Stone is a new and valuable acquisition; she sings well and is a charming actress. Geraldine Ulmar has a sweet voice and makes a pretty Josephine; Tom Karl makes an ideal Ralph Rackstraw, and is a general favorite; M. W. Whitney, H. C. Barnabee, W. H. Fessenden, George Frothingham and Adelaide Phillips (all of last season's co.), were accorded the warmest reception, and fully sustained their excellent reputation. The chorus was apparently faultless and the orchestra ditto. There is a slight prospect that the Ideals may return before close of season. John T. Raymond filled out the week, presenting Col. Sellers, Toodles and Paul Pry, to fair houses. The production of a new play by A. C. Gunter was announced for Saturday night, but owing to non-arrival of the necessary costumes, the idea was abandoned and Col. Sellers given instead. Mahn's Comic Opera troupe appear this week in Boccaccio. John McCullough, 24th.

Academy of Music (John A. Ellsler, manager): Col. Snelbaker's Variety co. drew good houses 10th and 11th. The party contains some good people, and the entertainment is quite pleasing in some respects. A stupid burlesque at the close should be omitted altogether. The house remains unoccupied until 20th when Frank Mayo opens in Van the Virginian, Davy Crockett and Streets of New York balance of week.

Items: A new variety co. at the Comique this week.—Mr. M. Cashberg, publisher of the Opera House programme, is now connected with the *Sunday Voice*.—Marie Stone is the most bewitching Serpolette and George Frothingham the best Dick Deadeye ever seen on the Cleveland stage.—Mr. E. D. Price, in advance of John McCullough, was here last week.—The great Bernhardt will appear in Cleveland early in March.—Archibald Forbes lectures at Case Hall 25th.—Authors' Carnival at Tabernacle, 31st.—An excellent photograph of John McCullough decorates the cosy interior of Manager Hanna's box-office.

SPRINGFIELD.

Black's Opera House (Geo. W. Emery, manager): Laura E. Dainty, in dramatic readings, 11th, to a good house. Joseph Jefferson and co. in Rivals, 13th, to a crowded house. Mary A. Livermore lectured on "The Coming Man," 14th, to good business; fine lecture. Coming: Mr. and Mrs. George S. Kinght, 21st; Ideal Colored comb., 24th; Baker and Farron, Feb. 4; Eli Perkins, 7th; John B. Gough, 11th.

Items: B. H. Grover, business manager, and C. R. Reed, assistant agent for Rial's Humpty Dumpty co., Frank D. Hall, of the Mayo comb., and J. H. Dobbins, business agent for Mr. and Mrs. George S. Knight, were registered at the Lagonda House the past week.—Manager Herman Tyner was called to Cincinnati on business Friday.—Col. Theodore Morris, of the Grand Opera House, Columbus, was here Tuesday.—Work on Bookwalter's Grand will be resumed soon.—The Southern Minstrels appear at Black's, 20th.—The Wigwam, in North Market street, has been leased by Ed. Cooper, of Dayton, and will be opened 18th as a roller-skating rink. Charles W. Winger, manager City Hall, Athens, O., called on his many friends here last week.—J. P. Martindale, of the New Champion, has been appointed local manager for Col. Theo. Morris' Circuit.—THE MIRROR is increasing in circulation here.

LONDON.

Music Hall (Pitt Jones, manager): Dr. James Hedley, physiognomist, begins a course of six lectures 21st. Mattie Vickers and Charles Rogers come Feb. 10.

Item: A party signing himself Harry Chapman came here last week with a play of which he claimed to be the author, and desired, with the assistance of our amateurs, to give a performance for the benefit of some charity. The title of the piece was Driven from Home, and the author played an important part. Being unsuccessful in getting the support of the amateurs, and being unable to pay his hotel bill, the landlord invited him to take a walk. He accepted, leaving as collateral security a ticket box and dilapidated monkey suit—W. R. Park, manager of the late Adelle Paine co., returned from Chicago last week.—A letter from the Julia Hunt co., now in the South, reports business good.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Mrs. Scott-Siddons, to good business, 8th. Arabella Root concert, announced for the 10th, gave no entertainment, owing to lack of patronage. Booked: Snelbaker's Majestic Consolidation 13th.

Item: Mrs. Scott-Siddons on Sunday evening, accompanied by her business manager, Mr. McMahon, and Luigi Leblache, a member of the co., started out in a sleigh to enjoy a drive around the city. The team ran away and upset the sleigh, throwing the party out, and the cutter fell on Mrs. Siddons. She was unconscious for some time. Aside from a painful bruise on the right shoulder and the severe shock to the system, she fortunately sustained no other injuries.

CHILLICOTHE.

Opera House (Ed. Kauffman, manager): 18th, Bartley Campbell's Galley Slave; 20th, Mr. and Mrs. George S. Knight in Otto; 24th, Rentz-Santley Novelty co.; 28th, Mr. Archibald Forbes will lecture on "The Inner Life of a War Correspondent;" 29th, Comedy and American Four Consolidated shows. Miss Agnes Leonard changed date of 19th to some time in March.

Masonic Hall (Phil. Klein, manager): Jay Rial's Humpty Dumpty 19th; T. W. Keene 31st. Haverly's New Mastodon Minstrels played to a packed house 10th. Co. good.

AKRON.

Academy of Music (W. G. Robinson, manager): Col. T. E. Snelbaker's Majestic Consolidation did a big business, 12th. The entertainment as a whole was fair, and would be improved by the leaving out of one or two parts of the programme. The Arabella Root Concert Party, 13th, to very slim business. Coming: Jefferson, in The Rivals, 17th; Frank Mayo as Van the Virginian, 19th.

ZANESVILLE.

Schultz's Opera House (John Hoge, manager): Haverly's New Mastodons played one night 11th to large house, giving universal satisfaction. The first anniversary of the opening of the house will be observed on the 20th by Bartley Campbell's Galley Slave co. 21st, grand concert by the violinist Remenyi. At both performances satin programmes will be presented as souvenirs.

WOOSTER.

Quinby Opera House (Col. L. V. Bates, manager): Native Palestine Arabs 11th, to fair house. Church choir concert 13th; large attendance. Haverly's New Mastodon Minstrels 14th, to largest audience of the season; house completely filled, and many unable to obtain even standing room. Booked: Ideal Colored Musical comb. 19th.

Items: McCullough and Barrett will probably be here during the season.

TOLEDO.

Wheeler's Opera House: Sol Smith Russell in his new play, Edgewood Folks, appeared 11th, to a very fine audience, and returns Feb. 2. Milton Nobles in his play, The Phœnix, comes 19th and 20th.

Adelphi (variety): Fred McAvoy, as manger, is giving a good variety performance to excellent business, and fair prospects of its continuing to improve.

CANTON.

Opera House (Louis Schaefer, proprietor): 10th, The Native Arabs; business light. 13th, Haverly's New United Mastodon Minstrels drew the largest house of the season. Coming: 18th, Redpath Bureau's Colored Ideal Musical comb.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): H. B. Mahn's Opera co. in Chimes of Normandy, Fatinitza and Boccaccio, closed a good week's business 15th. This week Aldrich and Parsloe produce Bartley Campbell's My Partner. 24th, The Galley Slave; 31st, B., W., P. & W. Minstrels; Feb. 7, Thomas Keene and co.

Library Hall (W. W. Fullwood, manager): The Boston Ideal Opera co. came 13th, 14th and 15th, and played to large business. Co-

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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Progress of the Theatrical Litigations.

No new cases of theatrical litigation have occurred during the past week; but some of those which we reviewed in our last issue have advanced a stage toward final settlement. What has been done and what has been left undone in these cases has only emphasized our suggestion that all theatrical litigation should be arranged by friendly arbitration, as disputes in the Stock Exchange are; and we again press this point upon all professionals who are involved in such controversies.

Forget-Me-Not has been withdrawn at Wallack's, without an injunction being issued, in consequence of the decision of Judge Truax, that a bond of $1,000 would have to be given for every performance of the play, past, present and future. Obviously the game is not worth the candle. Indeed, the remarkable counsel for Mr. Moss blurted out the fact that the bond for $1,000 a night more than exceeded the entire receipts, although the advertisements announced "standing-room only," and the theatre holds over $2,400. Judge Truax evidently felt disposed to decide that the term "elsewhere" in Miss Ward's contract included this country, in spite of theatrical usage to the contrary. Besides this theatrical usage, an eminent authority has pointed out that the price Miss Ward paid for the piece precluded the idea of the sale of the American right. Miss Ward was to have the play exclusively for five years for the sum of $1,500, which would have been very cheap for one year in America. We may add as corroborative evidence the fact that when Miss Ward purchased Forget-Me-Not she had just made a terrible failure in this country, and had left it without any intention of returning here again, and with the avowed determination to go upon the French stage and join the Comedie Francaise. The success of Forget-Me-Not changed this plan; but it certainly was not changed when she signed the agreement for the play. Manager Wallack has acted wisely in withdrawing the piece for the present, and provincial managers should imitate his wisdom by declining to have anything to do with Forget-Me-Not, no matter by whom offered, until the question of the American right has been finally decided by a competent court.

The attempt of Bartley Campbell to bring a notorious libeller to justice has resulted in the dismissal of the complaint by Justice Solon B. Smith. Everybody, except Mr. Campbell, seemed to know that this would be the issue of the affair from the manner in which the prosecution was conducted. Two weeks ago we had an editorial in type predicting this exact result, but refrained from publishing it lest we should seem to be unjustly prejudiced about a pending suit. The moment that the accused was illegally allowed by his lawyers and the magistrate to bring forward McKee Rankin as his informant and the real defendant in the case, the matter became a farce, and the sooner was it ended the better. Mr. Campbell will have to try again, and under very different auspices, before he can obtain justice. He has certainly demonstrated, however, the originality of his play. McKee Rankin, who accused him of plagiarism, swore that he had never even seen the piece. The scene from "Madame Gosselin," on which so much stress was laid, and which Mr. Campbell was said to have imitated, happens to be neither a scene nor an incident in the French novel, but merely a brief paragraph of narrative in a letter.

The Madison Square suit hangs fire for the present. The theatre goes on as usual, Messrs. Mackaye and Mallory both being represented in the management, and the popularity of Hazel Kirke is undiminished. In fact, since the publication of the papers in the case, the business has been better than ever—which proves the truth of the old theatrical adage that a lawsuit is a big advertisement. Fanny Davenport and Anna Dickinson, lovely but divided, remain quiescent since the first call to arms, and An American Girl is shelved. As Miss Dickinson is a Quakeress, she may not think proper to have recourse to either arms or law, and may wait until the spirit moves her before deciding what she will do. Finally, as for Manager Abbey and Mr. Townsend Percy, their case has been put upon the calendar of the Superior Court, which, of course, means a long delay, during which we hope friends may intervene and arrange matters satisfactorily to all concerned.

A Week of Novelties and Disappointments.

This has been a gala week at the theatres, so far as numerous changes of bill are concerned; but we fear that the result has been a new illustration of the old adage as to the importance of letting well enough alone. At the Union Square, The Creole has replaced The Banker's Daughter, which was drawing well, and is, in every respect, a much superior play. At the Park, another version of Olivette has supplanted Mr. Lawrence Barrett, and has simply amounted to going from bad to worse. At the Standard, an impossible society play, called Bigamy, has superceded the improbable Irish drama, My Geraldine. On the other hand, the old Widow Bedott, with a new Widow in the person of Mr. C. B. Bishop, has more than renewed its former success at Haverly's, and Emma Abbott is overcrowding the Fifth Avenue with her English Opera Company.

While we regret the two flat failures and the two only partial successes which make melancholy our full record of the week, published in another column, we desire to call special attention to the fact of the extraordinary liberality which all our managers have lavished upon their new productions. It has not been their fault that all the pieces have not been great successes. The scenery for The Creole at the Union Square—always remarkable for elaborate and artistic scenery—is really something wonderful, and the cast is such as no other theatre in the country can give to a play. At the Park, Olivette is put upon the stage with a magnificence of scenery and costume which used to be confined exclusively to grand spectacles in large theatres. It probably cost Managers Duff and Abbey as much money to produce this little opera-bouffe as it did Jarrett and Palmer to bring out the original Black Crook. The company collected is also very strong in names, especially when we consider that it had to be made up in the middle of the season, when almost every singer of importance was engaged elsewhere. Manager Henderson, at the Standard, after having been reproached for a long time for sins of scenery and crimes of costume with which he had nothing whatever to do, now puts Bigamy upon the stage as gorgeously as any of his rivals. All the ladies change from one tremendous toilette to another for every act. Of the sumptuous extravagance of Mr. Daly's productions it is almost unnecessary to speak. He made his reputation for it years ago, at the old Fifth Avenue, and has maintained it through good and ill fortune ever since. But in Zanina he fairly surpasses himself. A fortune has been expended upon the scenes, and another fortune upon costumes; and we believe that if Mr. Daly had produced Zanina as an opera-bouffe, pure and simple, and had not been led astray into ways that are dark and tricks that are vain by the peculiar Hindoos, he would have made another fortune out of his profits. His mistake, however, is one that is very easily remedied.

The liberality of the managers ought to be met by equal liberality on the part of the public. Now, as in Hamlet's time, "the play's the thing;" but some credit and consideration ought to be given to the manner in which the play is presented. It is no longer possible for a Metropolitan manager to change his bill at a day's notice, as it used to be in the old times, when nobody looked at the scenery; when theatrical furniture was a thing apart from real life, and when costumes depended upon the handiwork of the actresses or the contents of the well-worn stock wardrobe. It costs as much money to put a piece upon the stage now as would start the manager fairly in any other business. He could buy a seat in the Stock Exchange or an interest in some great mercantile firm with the money which he expends in preparing a single production. Our moral is that the public should give the managers a chance to recuperate themselves; that, if the new plays do not please, the pleasing manner in which they are presented should have some attractions for theatre-goers, and that, in a word, the public should act as generously towards the managers as the managers have acted towards the public.

Helen Blythe.

Miss Helen Blythe's portrait on the first page of THE MIRROR is a capital likeness of this attractive lady. She is now on her way to California, where she will play the leading role in support of John A. Stevens. Miss Blythe was at Daly's last season, where, it will be remembered, she made a very favorable impression as Fanny Ten Eyck in Divorce. She has been studying hard during her brief retirement from the stage, and the fruits of her industry will probably be shown in her future work. With due perseverance Miss Blythe ought to attain an enviable position for herself as an actress.

John P. Smith's "Voyage in Switzerland."

"Yes, sir; we're at work on an entertainment similar to that of the Hanlon-Lees," said Mr. John P. Smith to a MIRROR representative Tuesday. "Mr. Mestayer is writing the piece, and I am making arrangements for its production. It is a comic pantomic performance, and will introduce the King of High Kickers—Emerson, Clark and the Daly Brothers—who are simply immense in their peculiar line of business. Why, sir, I saw them for the first time a few weeks ago in a little country town, and they made me rear by their grotesquely funny leaps and falls. From what Mestayer—who has seen both—says, I can safely assure you that they'll beat the Hanlon-Lees all around the stump. If any further test were needed I should be glad to have the English pantomimists open here against my K. H. K.'s, on the same night."

"Will your entertainment differ from the English one?"

"Very materially. The first part will present the best features which have made them famous, and the last act will take place in a railway car. Like the tourists? Not a bit of it. It's all new and novel."

"When will you have the piece in operation?"

"Shortly. I should have got it in at the Walnut, Feb. 14, but John S. Clarke got ahead of me, and closed for that date by cable. Possibly I may make some arrangement with Mr. Haverly for one of his New York theatres. The entertainment will be called A Voyage in Switzerland."

"Messrs. Simmonds & Brown have a contract with the Hanlon-Lees for their appearance next season in Une Voyage en Suisse—won't that bring about litigation?"

"I understand that the gentlemen have threatened to invoke the law to stop my producing the piece. But they can do nothing, for our Voyage will be original, and their title, though copyrighted, is the French one, which I take it does not protect the English of the same."

"How are The Tourists getting on?"

"Splendidly. Here are some telegrams from the treasurer. This one shows you that in Lynn we had $579 in the house. Here's one from Boston; you may judge for yourself how we're doing."

PERSONAL.

POMEROY.—Louise Pomeroy has met with success in Australia.

SMITH.—John P. Smith has been in town since last Thursday.

JEWETT.—It is said that Miss Sara Jewett is contemplating a trip to California.

HARRISON.—Alice Harrison is suffering from inflammatory rheumatism.

CREESE.—Miss Lizzie Creese has resigned from Janauschek's company.

THAYER.—Miss Kate Thayer has closed her concert tour for a brief season.

CAVENDISH.—Miss Ada Cavendish is still confined to her room at the New York Hotel.

HARROLD.—Miss Lizzie Harrold joined Milton Nobles' company at Milwaukee last Saturday.

SQUARE.—The Danicheffs will probably be revived at the Union Square prior to the close of the season.

MILES.—Manager Bob Miles, of Cincinnati, is recovering rapidly from a painful accident to his knee-cap.

NORWOOD.—Miss Roberta Norwood, of the Union Square, is still seriously ill with malarial fever.

EAVES.—The costumes in the Park Olivette are the greatest attraction of the performance. Eaves made them.

BOOTH.—Marion Booth will play Blanche in Ours with Wallack next week at the Grand Opera House.

GRAHAM.—Annie Graham made a hit in Agnes Booth's part in The Legion of Honor at Providence last week.

HORACE.—William Horace Lingard and family are expected to arrive in the United States in a few days.

CURTIS.—M. B. Curtis' Sam'l of Posen made a great hit in Detroit, from which city the "commercial traveler" hails.

HENSCHEL.—Herr Georg Henschel's third piano recital takes place at Steinway Hall next Thursday afternoon, Jan. 27.

PEAKES.—Henry Peakes has seceded from the Strakosch-Hess opera company. It is said he is about to join the Abbott troupe.

MACAULEY.—Manager John T. Macauley, of Louisville, had a rousing benefit last Saturday night. The receipts were over $2,000.

HOLLAND.—George Holland, who has given up his Gentlemen Friends, is now supporting W. E. Sheridan at the Chestnut, Philadelphia.

PEASE.—Alfred E. Pease, the pianist, is in Chicago, where he is appearing in concert. He is a favorite musician and a thorough artist.

DON.—Laura Don was in front at the Union Square Monday night. She speaks in glowing terms of her trip to California with Sheridan.

MARSTON.—The scenic artist of the Union Square has furnished the public with another series of beautiful stage paintings. If the Creole does not live, Marston's scenes ought to.

CARY.—Eleanor Cary is a much more pleasing actress than Sara Jewett. All that she needs is experience—the opportunity for becoming a favorite is open to her at the Union Square.

CLARKE.—John S. Clarke did not sail for America December 30 as announced. He is in London. Arrangements have been made by cable for Mr. Clarke's appearance at the Walnut, Philadelphia, Feb. 24.

RICKABY.—John Rickaby says that every seat was sold for every performance of Gus Williams last week at the Grand Opera House. The topmost boxes were regularly used for the first time this season.

MEREDITH.—Harry Meredith fell while endeavoring to mount a horse in the Black Venus last Thursday night, but was caught by D. R. Young and saved from what might have been a serious accident.

JENNINGS.—Miss Nellie E. Jennings, a bright young lady from New Bedford, Mass., has appeared for the last two weeks in the Legion of Honor in Brooklyn and Providence, and acquitted herself very creditably.

LEE.—Amy Lee is another seceder from Milton Nobles' company. She arrived in town Monday, her place being filled by Lizzie Harrold. Miss Lee says that she broke her contract on the ground of her minority.

PALMER.—Minnie Palmer has rooted out all the best members of her company, and has now, without any exception, the cheapest and worst combination on the road. Minnie never took a falser step than she did in leaving her mamma.

MORRIS.—The Morris matinees at the Union Square have become a fixture. They will be continued indefinitely. Camille and Conscience are in preparation, and will be brought out successively when Miss Multon fails to draw.

VINCENT.—Miss Helen Vincent, with Haverly's Bedott company, does some very clever acting in her scenes with the Widow. In the last act a handsome and becoming dress displayed her petite figure to advantage. Last season Miss Vincent was the Meenie in Jefferson's Rip Van Winkle company.

PITT.—Harry Pitt is not playing his old part in The Guv'nor, his health not permitting. He expects to be sufficiently recovered to play Angus McAllister, in Ours, with Lester Wallack at the Grand Opera House, commencing next week.

OWENS.—America's great comedian, who has been professionally and otherwise engaged on the Pacific Slope during the past two seasons, is preparing to bring out his great San Francisco success, The Man from Cattaraugus, on the Atlantic seaboard.

SKINNER.—Mr. E. V. Skinner, the popular agent of the Pennsylvania Railroad, has arranged rates for Bernhardt and many of the other big stars over his line. His uniformly fair treatment of patrons is winning innumerable professional friends to this route.

MCCULLOUGH.—Gen. Sherman, family and friends formed a theatre party at the National Theatre, Washington, last Wednesday evening, to see McCullough as Lear. After the performance a supper was given at the General's residence, at which the actor was an invited guest.

NOBLES.—Milton Nobles, who has been across the continent and back, playing his best engagement in San Francisco, and having big business in all the Rocky Mountain and Pacific Slope region, opens in Baltimore next Monday. He will no doubt have all his old success on the Atlantic seaboard.

MCGEACHY.—Mayor Cooper, evidently leagued with the silly Society for the Prevention of Cruelty to Children, has given his decision against Charles McGeachy. New York, in missing the Grand Infanta performance, have its foolish chief officer and a meddling lot of fanatics to thank for the deprivation.

SHERIDAN.—W. E. Sheridan is closing a very successful fortnight's engagement in Philadelphia. He has given Shylock, Macbeth, Richelieu, Corsican Brothers, Duke's Motto, etc., and for his benefit to-morrow (Friday) he will play Sir Giles Overreach. There is no greater favorite with Quaker City audiences than Mr. Sheridan.

SCOTT SIDDONS.—Mrs. Scott-Siddons was thrown from a sleigh in Youngstown, Ohio, last week, and was compelled to cancel a few of her dates in Western Pennsylvania. The sleigh was overturned upon the lady, injuring her right shoulder severely, and causing a nervous shock that rendered her unconscious for some time.

OTTOLENGUI.—Miss Helen Ottolengui, a clever little actress, has just finished an engagement of five months at Wood's Museum, Philadelphia, where she has appeared with success in upwards of thirty different roles. The lady will no doubt be secured by some of our managers, as she would be an acquisition to any company playing the legitimate, in which all her stage experience has been passed.

COLD.—Charlotte Thompson was literally frozen out at the Grand Opera House, Nashville, last Wednesday afternoon. The cold was so intense, and the heating arrangements so defective, that the lady was compelled to abruptly close her engagement. The shivering audience extended its sympathy to Miss Thompson, even though compelled to give her the cold shoulder and leave the house immediately afterward.

CALHOUN.—Miss Eleanor Calhoun, a kinswoman of the famous South Carolinian, played a very successful engagement in Washington last week. The lady made her debut in San Francisco a few months since, and the critics there credited her with possessing histrionic talent that time would develop. The lady tours South for the present, where her illustrious name will undoubtedly have its effect in increasing her audiences; but we must wait for an Eastern engagement to decide her merits artistically.

MOUSTACHES.—The gentlemen of the Union Square company are disconsolate because they were obliged to shave off their moustaches in the united interests of art and The Creole. Charles Thorne tearfully sacrificed one of luxuriant growth, and Walden Ramsay was shorn of a perfect darling that curled downward at each end. Frederick de Belleville and John Parselle suffered most, however. The sideboards of the one and the military moustache of the other were ruthlessly shorn in all their glory.

HAVERLY.—Manager Haverly has received an offer of $2,000 a week certainty to bring his original Mastodons back to this country immediately. The party who makes the proposal believes that the European success of the minstrels will make them boom on this side of the water. Great as this inducement is, Mr. Haverly will probably decline it, because he, too, thinks there is a boom awaiting their arrival. They will not return for two or three months yet. Their business in London is enormously large, and Mr. Haverly questions the policy of bringing them away from their triumph there.

ABBEY.—Manager Abbey is making a great deal of money with Bernhardt, which is a fortunate state of things for him, as he is losing it very fast in his two New York theatres. We are informed that the receipts at Booth's during the Uncle Tom production have dropped down as low as $600. Abbey has not lost much on Barrett's engagement at the Park, but with the miserable version of Olivette that is now being done the dollars will pour out, as through a sieve. Abbey is young, active and intelligent, but youth is naturally coupled with inexperience, and he has much to learn in the theatrical business.

"*The play's the thing.*"—HAMLET.

Much interest was manifested in the opening performance of The Creole at the Union Square Monday evening. Every seat had been sold early in the day, and a large, fashionable audience assembled to pass judgment upon this latest work of D'Ennery. That it did not score a great success was not the fault of the management or company, as everything was done by both to make the play a go. Robbed of its magnificent scenery and splendid acting, The Creole would appeal more to the patrons of the old Bowery in its palmy days of lurid melodrama than to the *ton* that composes the *clientele* of the Union Square. The Two Orphans, by the same author, is melodramatic too, but it is a melodramatic in a different way. The Creole is a piece that is strong in interest—often too strong—it is compactly put together, and and is admirably couched in capital English by Mr. Cazauran. The attendance has been very large, and the audiences have expressed themselves highly delighted by liberal applause. If the friends of Manager Palmer feel disposed to look with favor upon the production, we suppose that the popular aim of management has been attained; but at the same time we must be permitted to assert that the theatre which has given the noblest dramatic composition of the age—Daniel Rochat—to New York, scarcely does itself credit by the selection of such a gruesome concoction of sensation as The Creole. Had Mr. Palmer seen the play in Paris, it is unnecessary to state that his excellent judgment and knowledge of the wants of the leading dramatic stock theatre of America would have prevented his purchasing it. As it is, if the play continues to draw, he will have no cause to feel dissatisfied with the venture.

The scenes of the play are laid in Auvergne, the time being the latter half of the Eighteenth century. The Count de Maillepre has resigned the governorship of the province for a grief at the loss of his son Armand, who was an officer of the frigate Astrea, the entire crew of which were destroyed by pirates. While preparing, however, to tell the sad news to his wife, the Count is surprised by the appearanced of Armand, who had happened to be on shore when his vessel was lost; stranger yet, he had rescued from fire and death a lady who proves to be the daughter of his father's successor, the Baron d'Armagny. As the young couple are about to be betrothed there appears at the chateau a beautiful Creole, who, under an assumed name, proves to Diana, daughter of a bandit whom Maillepre had once caused to be publicly flogged through the streets. She proposes to avenge her father's humiliation by becoming the wife of Armand, otherwise she will send to the Department of Marine the last two leaves of the Atrea's journal, purchased from the pirates, in which the vessel's captain, not knowing the nature of Armand's detention ashore at the time of the engagement, denounces the young officer as a deserter. Between the disgrace of broken troth and a union with an outlaw's daughter, and the greater shame of death as a deserter, the young man is spared the choosing, for his father, by mistake of a friend, takes an overdose of a strong narcotic, which he habitually uses to allay great excitement, falls in a slumber, and, walking in his sleep invades Diana's chamber with drawn sword, follows the affrighted woman to a corner of the balcony and stabs her; she falls over the balcony and into a ravine, while the Count, ignorant of what he has done or is doing, returns calmly to his own apartments. The scene on the balcony is accidentally witnessed by Armand. Afterward, when Diana, bleeding and dying, is discovered and brought into the presence of the entire household and asked by Lavarde, the Attorney-General, Armand's rival for the hand of Henriette, to indicate her murderer, Armand shields his father by claiming to be the assassin. Among the guests has been Malesherbes, Prime Minister of France and friend to the Count; the Minister is travelling *incognito*, and gives some papers for safekeeping to the Count, who deposits them in a safe with a lock, the secret of which is known only to the owner. In the preliminary examination of the self-accused Armand, which is conducted informally by the Minister, who has come from Versailles for the purpose, the Count claims that his son must be mad, he having privately charged his father with the murder. Malesherbes asks for the papers given the Count a few days before. They are produced, but adhering to them is a piece of paper which proves to be the incriminating page of the Astrea's journal. The paper is blood-stained; how it could have left the possession of Diane and got into the secret closet of the Count is not clear to any one until Malesherbes suggests somnambulism, he having many years before been severely wounded by the Count when the latter was sleep-walking, under the influence of an overdose of his dangerous narcotic. This theory is accepted, father and son are pardoned by the King and the lovers are reunited.

The piece is very plotty, it will be seen, but it is not complex, the story being told clearly and forcibly. Charles Thorne was not blessed with a part that admitted of many opportunities for fine acting, but he gave a quiet and effective rendering of the Count de Maillepre. John Parselle and Frederick de Belleville did not shine in the respective characters of Malesherbes and Lavarde—principally because they were fellow-sufferers with Mr. Thorne in being clogged with insubstantial duties. Walden Ramsay was overweighted as Armand, Maillepre's son. He played with discretion and care, but his movements lack grace, his voice is suited only to the soft purrings of society drama, and his elocution is extremely faulty. Mr. Ramsay gives a peculiar rising inflection to all his speeches that is tedious and monotonous. J. H. Stoddart had very little to do, but did it well. His French pronunciation—or mispronunciation—is almost as striking as Charles Thorne's. The gentlemen should agree upon a uniform style of pronouncing the proper names occurring in their lines. Consistency is a jewel on the stage. H. F. Daly, Owen Fawcett and T. E. Morris filled small parts satisfactorily.

Eleanor Cary was perhaps a little overburdened by the part of Diana, but she was throughout conscientious and gave considerable coloring to her represention of the Creole woman. Maud Harrison was not fitted to the part of Henrietta, and a capital comedienne will sink during the run of this drama to the level of mediocrity. Mrs. Phillips was dignified and bore an air of nobility as the Countess of Maillepre.

The scenery was exquisite, and pleased the audience so much that they honored Marston with a call at the rise of the curtain on the third act. The pavilion of Diana and the grand hall of justice were beautiful specimen's of the artist's craft.

The curtain has risen to crowded houses thus far this week at the Fourteenth Street Theatre. The Widow Bedott, with C. B. Bishop in the title role, has made an instantaneous hit. Mr. Bishop, who has been absent from the metropolitan stage for some time, gives a new rendition of the character of the garrulous, gossiping, husband-hunting Widow. The drollery and effectiveness of the part increased with each succeeding act. It was a side-splitting performance all through, and when the Elder led the buxom Widow to the front, in response to a call at the end of the second act, the house came down tremendously. Mr. Bishop's facial expression is convulsive, and he employed it to advantage. The company supporting the star is a very good one. James O. Barrows, in the character of Elder Shadrach Sniffles, divided honors with the Widow. His lines were delivered quietly, and his whining cant pleased the audience greatly. With many actors there would be a temptation to overdo the part. The meek and sleek Sniffles of Mr. Barrows would be hard to improve upon. The Tim Crane of John Sutherland was a fair performance, but his make-up was too exaggerated—in fact, ugly—and at times his utterance was indistinct. Charles S. Dickson did very well in the part of Fred Harriman, especially in his scenes with the daughter of the Elder. He has greatly improved in the part since appearing here last season. C. J. Bishop's Tom Follet, the suitor for the hand of the Widow's daughter, was a rather crude performance. Evidently he is a novice. W. H. Meeker's Mr. Harriman and Mary Hill's Mrs. Harriman were dignified and correct renditions of the respective roles. Fred Wynne looked the Tramp, and probably felt it—at the hands of the Widow. Helen Vincent's Melissa Bedott is deserving of more than passing notice. Miss Vincent looked charming, and her spats with her ma (the Widow) were thoroughly enjoyed by the audience. Hers is a great improvement upon the part as played last season. The widow Belinda Jenkins, the gossiping rival of the Widow, was well done—what little there is of it—by Nellie Peck. Dotty, the Elder's daughter, was assumed by Louise Evans. In the first two acts she appeared to little advantage, but in the last she had a quiet little comedy scene with Fred Harriman that brought down the house.

There is no more amusing entertainment before the public than The Widow Bedott as interpreted by Mr. Haverly's fine company. The piece has had such success in the provinces that return visits will be sure to bring increased audiences. Wherever the Widow has appeared thus far the houses have grown larger each night, and the play may be numbered among the attractions that are to outlast many seasons. The Widow Bedott is set down for a two weeks' stay at the Fourteenth Street establishment, but may possibly remain longer.

Everybody wanted to see the Nautch Girls Tuesday night and so everybody went to Daly's theatre. The Hindoo women turned out to be the least attractive feature of the performance, however, and hereafter the charming opera of Zanina will be the sole attraction.

Those who went down to the Thalia to hear Nisida sung by the admirable company of Frauline Cotrelly, would scarcely recognize Genee's work in the version that was done at Daly's. The libretto has been materially altered and with excellent results. The scene, which in German was laid at Havana, has been transferred to Hindoostan, and the change of *locale* gives splendid chances for introducing gorgeous costumes and a wealth of handsome stage accessories. We have published the plot of Nisida, and there is no necessity for duplicating it for Zanina, which is virtually the same story. Mr. Daly has arranged the libretto himself, and it reflects considerable credit upon his well-known skill. The brain that can jump from grave to gay, from an emotional drama like Pique to a comic opera like Zanina, successfully, may be justly credited with possessing immense versatility. The prime error in Mr. Daly's work is that there is too much of it. The piece could be advantageously pruned of one-half of its dialogue and thirty per cent. of its incident, and yet be amply long. What with the extreme length of the opera itself, the verbosity of the Hindoo Jugglers and the tedious dance of the Nautch women, the curtain did not descend on the *finale* of Zanina until one o'clock. Of course over one-half of the audience felt constrained to leave in a dissatisfied mood at midnight. The costumes were magnificent and expensive. The richest silks, satins and embroideries were used in dressing the people, and the effect was exceedingly striking. The scenery was good, but not so good as that presented at the Thalia. Mr. Daly's stage is small and not intended for great mechanical efforts, and it was no surprise therefore that the tornado effect at the close of the second act was not quite so successful as it would have been elsewhere with the same care and expense lavished upon its details. The vocal strength of the company was tested to the utmost. Digby Bell and John Brand did the best work among the gentlemen, while Laura Joyce, May Fielding, Ada Rehan and Maggie Harold carried away the honors of the fair ones in the cast. James Lewis and Charles Le Clerq, as Barnaco and Rinaldo, were very funny. There are many pretty airs in the opera that are destined to become popular.

The jugglers performed a few surprising feats, but their tricks were no better than many that we have seen done by our native magicians. Mr. Immam's Hindoo is melodious and cabalistically cloudy to the audience, but his gibberish should be cut short in in the general condensing that the opera will get. The Nautch Girl's dance was a monotonous rhytmic movement of the hands and feet to the accompaniment of a drum and three stringed sitar. They are not pretty, and their faces were disfigured by ugly ornaments. Those who had come to see something in the rich, rare and racy line were disappointed. There was nothing improper, suggestive or licentious in the dance.

Zanina should be seen for its splendid mounting as well as its charming music, and as it is up for a run everybody will have the opportunity.

The play of Bigamy by Ettie Henderson and Fannie Aymar Mathews was produced Monday night at the Stannard with a strong cast and elaborate setting. The work is in many respects admirable and has points about it that would seem to make a fair bid for popularity, but it is written in a strained and unnatural key, and deals with a class of society that is found only in highly flavored novels of the May Agnes Fleming type. The dialogue is nicely written, and flows along with tolerable smoothness. Miss Ada Dyas makes her reapperance, after an interim of rest, as the heroine, Miriam Strafford. This charming leading lady has grown fairer than ever, and her full, healthy strength and beauty commands respectful admiration. Now that Miss Dyas has returned to us, we trust she will not leave the boards soon again. She played with her accustomed power and intelligence and won great favor. Louise Sylvester, as Adele—a sort of Emily Rigl part—was excellent. Mrs. Farren played a society old woman with the unction for which she is celebrated, and Miss Ernestine Floyd made her *debut* most auspiciously in a small part. Eben Plympton, Nelson Dicker, J. W. Shannon and William Fitzgerald were respectively pleasing. The mounting was good. Bigamy will probably be continued for three weeks.

The Black Venus at Niblo's is running to crowded houses. The spectacle is presented in grand form, and the ballet, scenery, dresses and paraphenalia have never been surpassed in any show piece presented at this theatre. Had the opening been deferred a fortnight longer, the performance would have suffered from fewer hitches, but taking into consideration the brief rehearsals and hasty preparation, The Black Venus was most creditably done. The sale of seats ahead is large, and treasurer Reeve exercises all his dexterity in meeting the demand of the patrons of the house for paste-boards.

Olivette was a flat fizzle at the Park Monday night. The management had gone to great expense in preparing the piece for the stage, and the scenery and costumes were something wonderful to behold. But unfortunately the company was incapable of grappling with the musical requirements of the tuneful composition, and a most unsatisfactory performance was the consequent result. Of the ladies Mme. Polk only deserves praise for her rendition of the music of the Duchess. She made—in comparison—a hit. The rest of the cast were all at sea. Everybody seemed unfamiliar with the business, words and scorn, and a large house went away thoroughly disappointed.

The Abbott Opera company opened on Monday night at the Fifth Avenue to as brilliant an audience as ever gathered within the walls of that house. There was a tremendous crush, and hundreds were turned disappointed from the doors. The initial opera of the season was The Bohemian Girl, and the rendition was superb. Miss Abbott as Arline sang with rare sweetness and power, and was in excellent voice despite the months of travel she has undergone. "I Dreamt that I Dwelt in Marble Halls" was finely rendered, and received deserved encores. Brignoli's appearence in English opera had whetted the curiosity of opera-goers. He was warmly welcomed, and in the duet in the second act sang with wonderful force and vigor. His singing of "When Other Lips" was applauded again and again.

Paul and Virginia was given Tuesday, with Castle and Miss Abbott in the title roles. Miss Abbott scored a success in the part last season, and renewed her triumph. Mr. Castle was very fine as Paul, and sang with great feeling and power. His graceful acting is a feature of the opera. Stoddard's fine voice was heard to advantage in Domingo. Miss Maurel's effective contralto was heard in the part of the mulatto slave. Mr. Lithgow James, the new basso, has a rich voice, and his stage presence was picturesque in the part he assumed.

The Abbott season has had an auspicious opening, and will no doubt be successful in every respect.

Buffalo Bill is filling a very prosperous engagement at the Windsor—his third engagement at this house. The opening night was one of the largest in the star's experience. The Prarie Waif is well presented. Lizzie Fletcher as the Waif is picturesque and graceful. Messrs. R. C. White and Harry Clifton carried the strength of the male support. Bonnie Runnells, who has just been engaged as low comedian, is quite an acquisition to the company. In the part of a German servant he was immensely funny. Connie Thompson is a dashing soubrette, and sang and danced captivatingly. The Indian chiefs inspired the gods to tremendous efforts in the way of applause. Next week Oofty Gooft opens at the Windsor.

Notwithstanding the rumors of war between Mackaye and the Mallorys, business continues to be large at the Madison Square. —Tom's Cabin is still running its dreary way at Booth's.—Salvini returns January 31.—Olivette will be succeeded at the Bijou by Neil Burgess in The Widow Bedott.—Gus Williams in Our German Senator is doing a splendid business at the Grand Opera House. Next week Lester Wallack commences an engagement of two weeks in Ours. —The Guv'nor was resumed at Wallack's Friday night, taking the place of Forget-Me-Not. Saturday evening a revival of the School for Scandal will take place.

PROFESSIONAL DOINGS.

—Oliver Doud Byron is having a successful season in the South.

—Baker and Farron open at the Arch, Philadelphia, next Monday.

—Mark Smith has rejoined Fun on the Bristol, taking his old part.

—A new $15,000 opera house will be opened shortly at Milford, Mass.

—Kit Clarke now manages Leavitt's Specialty and the Rentz Minstrel companies.

—Frost the American is said to be the title of John T. Raymond's new play.

—Bernhardt accepted (and was tendered) but one invitation to dine while in Chicago.

—John Dillon opened at DeKalb, Ills., on Monday night, in Na Colleen Dhas, a new Irish drama.

—A rumor comes from Lynn that the B., W., P. & W. Minstrel organization is about to dissolve.

—Josh Ogden, business manager for Buffalo Bill, is in town. He reports big business everywhere.

—Longfellow's name as librettist has not saved The Masque of Pandora from absolute failure in Boston.

—W. H. Seymour and Elma Delaro, of the disbanded Jarrett Cinderella company, have arrived in town.

—Dave Peyser has gone out ahead of Martini's Eighty Days Around the World, which is to tour New England.

—Bonnie Runnell's goes as clown with the London Circus next season. He will remain with Buffalo Bill until then.

—Fanny Davenport appeared twice in Pique and once in London Assurance, at Nashville last week, to overflowing houses.

—The receipts for eight performances of The Danites at the Windsor, ending last Saturday night, were $5,330. The total attendance was 24,010.

—In the second act of the Widow Bedott, Monday night, the stage-coach went to pieces under the spirited influence of real live horses, and the shrubbery and lawn-fixtures generally were knocked to smash.

—The dramatic and musical professions of Philadelphia have been invited to an Ideal rendering of Pinafore this (Thursday) afternoon. It is said that the Quaker City has never been rid of one or another phase of this disease since the epidemic broke loose two years ago.

—Wallack's business at Haverly's Theatre, Brooklyn, last week, was the largest ever done by a dramatic company in that city. Lotta plays an engagement in the same house soon, and there is quite an interest manifested to know if she can excel Mr. Wallack's business.

—Mons. Louis Martini is organizing an Eighty Days Around the World troupe on a grand scale. George Metkiff, the original Phineas Fogg, will reassume that character. The grand ballet will be under the supervision of Mlle. Augusta Sohlke, with Mlle. Adele Martinette as premiere.

—Since there is so much Olivette in the market, the paper thereof will be an important item in its production. J. E. Jackson, who is well known in the amusement world as a show-printer, through his connection with the *Ledger* office, Philadelphia, has on hand a stock of poster cuts and lithographs for the proper advertising of the opera. Mr. Jackson's address is care James Reilly, 12 and 14 Spruce street, New York.

In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR LOST.

A private letter states that Edwin Booth is being made a lion in London society. He has accepted dinner engagements for every Sunday evening up to the end of March. His apartments at the St. James have become the resort of the literary lights of the metropolis, and he is delighted with the cordial manner in which the English actors have tendered him their respects. Mr. Booth ate his Christmas dinner with John S. Clarke, and an eye-witness is authority for the statement that the comedian can act, but cannot carve a turkey. Several domestics were required to hold the fowl on its platter, while Mr. Clarke manipulated the gleaming knife.

* * *

Mr. Booth has made another mistake—not so grave as that of opening in Hamlet—in playing Othello. It is a part which his best friends are forced to admit is not suited to his talents, and he does not show to advantage in it. It had been been better for him to have followed Bertuccio by Iago—one of the greatest impersonations I have ever been fortunate enough to see—in which he would have astonished our English friends. Mr. Booth has strongly intrenched himself in the favor of the Londoners by his Richelieu and Tom Taylor's Jester, and his reputation will not materially suffer though this unwise step.

* * *

There has been much trumpeting with reference to the novelties which this week was to bring forth, but now that the little flurry is over, and there is time to look about and consider what has been done, I can't see that we are much better off in current attractions to-day than we have been during the dearth of the past two months.

* * *

A gentleman by the name of Gill is agitating the question of a series of performences at a number of theatres in New York to aid in securing additions to the Poe memorial fund—a sum of money to be devoted to the erection of a monument to the poet. He has been successful, I understand, in securing the co-operation of Managers Palmer, Haverly and Abbey, and has also published the name of John McCullough and other prominent actors in connection with the scheme. Now, what I want to know is why should the dramatic profession and managers be called upon to give their time, services and theatres to this project? In what possible way can Edgar Allan Poe's name be linked with anything concerning the stage? He was a person of very little importance in his day, but he has always had a select number of fanatical admirers who have worshipped his memory in a sentimental sort of way, and have flooded our contemporaneous literature with apologies for their idol's life, defenses of his works, and silly gush over his melancholy poems and stray prose sketches. Why should the stage, which has its own people to look after, its own great people to bow down to, be given over for the purpose of raising money to send Poe—a man who never did the theatre a service—down to posterity in bronze? It is preposterous, and I am sorry to see that three leading managers of the country should give their names and influence to endorse the plan. When there is an Actors' Fund to provide for the destitute and unfortunate of the profession; when statues have been raised in the Central Park to the memory of Edwin Forrest, Charlotte Cushman, Junius Brutus Booth and the other grand figures of American dramatic history, then there will be time for our actors and managers to consider the advisibility of their donating their labors toward a monument for the *literati*.

* * *

By the way, Mr. Gill owes the public an explanation before he goes into any more of thi memorial business. What has become of the receipts of the performance given under his auspices some time last Spring at the Madison Square theatre?

* * *

When he was arranging matters for this very performance he acted in a particularly peculiar manner. He called upon Mr. Edwin Booth at the Hotel Brunswick and asked him to play. Mr. Booth was lukewarm upon the subject and so expressed himself. Thereupon Mr. Gill stated to Mr. Booth that he had secured the Madison Square, that numerous actors had agreed to volunteer on condition that Mr. Booth would—and so after some demurring, rather than interfere with and upset the affair by refusing, the latter gentleman gave his consent. It afterwards transpired, however, that Mr. Gill had not yet got the theatre when he saw Mr. Booth, but that afterward he went to Manager Mackaye, and, using Mr. Booth's name, obtained the house. These sort of practices won't do, and I publish this in order that people who are asked to participate in the coming performance may know something of the chief mover's past associations with Poe testimonials.

BENNETT.—Miss Grace Bennett, now on a tour with Mrs. Scott-Siddons, seems to be developing considerable talent. Our exchanges speak well of her everywhere.

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

cally the co. is strong, and the operas given, Chimes of Normandy, Fatinitza, Bohemian Girl and Pinafore, were excellently sung. 18th, Remenyi Concert co. 26th and 27th, Col. Mapleson will be here with Her Majesty's Opera co. 31st, Soldene and her co.

Williams' Academy (H. W. Williams, manager): Good business was the nightly rule at this house last week. Hyde and Behman's Comedy co. was the attraction, and a strong one it proved. This week, Snelbaker's Majestic Consolidation. Leavitt's Specialty co., 24th.

Tivoli Garden (Wm. F. Stuetz, manager): The regular routine business was done at this house last week. Bill unchanged.

Vierheller's Garden (Henry Vierheller, manager): Nothing new to announce at this house. Business good last week; show rather indifferent.

Items: Col. H. B. Mahn is looking bright and rosy, and is quite affable. Last season, attachments and other little incidents that sometimes trouble an opera manager, caused the gallant Colonel to look more or less depressed. Success has made Mr. Mahn buoyant of spirits and light of heart.—Manager Fullwood went to Chicago last week, ostensibly to look after his Bernhardt interests.—It is rumored here that J. H. Fitzpatrick will soon lead to the altar Miss Maggie Muhlanbring.—Tony Denier's Humpty Dumpty troupe played at Johnstown 10th, and Newcastle 11th, to good business.—Milt Gotthold has been in the city for the past week, ahead of Snelbaker's comb.—Philip Phillips and son are in the city giving musical entertainments.—Edward Strakosch, ahead of My Partner, arrived in the city 11th.—W. Bradford Williams, who was billed to appear at the Parker Opera House 10th, in a "musical and dramatic entertainment," failed to show up. The Parkerites are wrothy.—The Pathfinders comb. will be in this city week beginning 31st.—Duprez and Benedict's Minstrels will also be here shortly.—A number of young men at Kittaning, Pa., have organized themselves into a minstrel troupe, to be known as the Haverly Juniors.—The benefit of the Pittsburg Lodge of Elks, which takes place 10th prox., promises to be a grand affair.—Baker and Farron will be here in April.—T. M. Croft, who represents Col. Mapleson, arrived in the city 15th.—Manager Fullwood gladdens the hearts of the Pittsburgers by announcing that Bernhardt will positively appear in this city.—Joseph Jefferson and co. will play at the Opera House week beginning Feb. 21.—Col. Mahn publicly announces that he will not visit this city hereafter.—Jim Carmack denies the report that he will play Hamlet at the forthcoming benefit of Elks.—George Miller, an old Pittsburger, is in the city, ahead of the Galley Slave comb.—Olean, N. Y., will probably have a new opera house, with a seating capacity of eleven hundred.—Mr. MacDonald and wife (Marie Stone) visited the former's home in Steubenville, Ohio, during the stay of the Boston Ideals in this city.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Baird's New Orleans Minstrels 10th, to medium business. Performance fair. The troupe has some good material in it, and could have greatly improved their show had they so desired. Billy McAllister was the only one who sustained his reputation as an Ethiopean delineator and was the attraction. Nathan Carl, the trombone soloist, rendered some very sweet music, which was appreciated by his listeners. Hill's All the Rage comb. is booked for 26th.

Items: C. W. Caldwell's Rip Van Winkle and The Iron Hand comb. failed to appear as booked. Financial embarrassment the cause. Mahn's Opera co. and Rose Eytinge have cancelled dates and will appear under Mishler later in the season.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): J. M. Hill's All the Rage opened two nights' engagement 13th, playing to fine business. Mrs. Scott-Siddons drew a packed house 15th, in As You Like It. Every seat in the house was sold early in the day. Barney Macauley is booked for Feb. 4 and 5. Clinton Hall's Strategists will play through the Oil circut the latter part of this month. Neil Burgess and his Widow Bedott have applied for dates throuzh the Oil precinct.

Gem Theatre (W. J. Cain, proprietor; C. H. McDonald, business manager): Business during the week has been excellent. The Gem is enjoying a good run of luck. New people 17th: The Olympic Quartet, Harry Shay, Orndoff and McDonald, Lulu Arnott, the Lynn Sisters, the Melrose Sisters.

READING.

Academy of Music (John D. Mishler, manager): 13th, Aldrich and Parsloe in My Partner, to good business; 14th, Barney Macauley, to good house. Booked: Harrisons, in Photos, 17th; Frederick Paulding, 18th and 19th; All the Rage, 22d.

Grand Opera House (George M. Miller, manager): Nick Roberts' Humpty Dumpty troupe matinee and evening to crowded houses 15th. The performance was very satisfactory throughout. Home entertainment of Employment Bureau, 17th; Germania Orchestra concert, 18th; Knights Templar entertainment, 20th; Philharmonic Concert, 21st.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Gus Williams, supported by a good co., which contains Hudson Liston and Dora Stuart, played Our German Senator to good business on the 7th. Remenyi, assisted by Edmond de Celle and Renie Reignard, drew a small audience on the 11th. Nick Roberts' Pantomime co. had a crowded house 12th. The variety part is good. El Nino Eddie is with the co. Cool Burgess did not appear as advertised. Barney Macauley, with a good co., played 13th, to good business. Booked: Aldrich and Parsloe in My Partner 15th; Duprez Minstrels 18th; John T. Raymond 22d.

COLUMBIA.

Opera House (J. H. Zeamer, manager): The second of a series of theatrical entertainments under the auspices of Post No 118, G. A. R., was given Wednesday evening before the largest house of the season, B. Macauley and co. playing A Messenger from Jarvis Section. 13th, Nick Roberts' Humpty Dumpty to a $400 house. This troupe is above the average.

Items: Good troupes that want to do a paying business in Columbia will do well by making their engagements with Post No. 118, G. A. R.

ERIE.

Park Opera House (Wm. J. Sell, manager): Herrmann the Magician and his specialty troupe came 10th and 11th, to good houses. Mrs. Scott-Siddons, owing to an accident while at Youngstown, could not fill her engagement 13th. Booked are Jane Coombs, in Engaged and Daniel Rochat, 21st and 22d; Frank Mayo, in Davy Crockett and Van the Virginian, 25th and 26th.

Academy of Music (E. S. Hubbell, manager): Business continues fair. Programme ditto.

MEADVILLE.

Opera House (H. M. Richmond, manager): Mrs. Scott Siddons appeared in School for Scandal, 10th, to a large and appreciative audience. J. M. Hill's All the Rage co. gave a highly enjoyable performance to a good house, 12th. This co. contains some very clever people, and the piece abounds in mirth. Jefferson in The Rivals is billed 19th. Maggie Mitchell, 28th.

HARRISBURG.

Opera House (H. J. Steel, manager): B. Macauley 10th, as Uncle Dan'l, to a large house. Mr. Macauley was ably supported and gave an excellent performance. Remenyi Grand Concert co., to a large and appreciative audience, 13th. Booked: John T. Raymond as Col. Mulberry Sellers 17th. Mapleson's Opera co. have cancelled date for 31st.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Closed for the past week. Booked: Barney Macauley as Uncle Dan'l, 17th; Hill's All the Rage, 20th; Neil Burgess in Widow and Elder, 22d; Kate Claxton, 26th; Nick Roberts' Pantomime, 29th; Herrmann, 31st to Feb. 1.

NEW CASTLE.

Opera House (R. M. Allen, manager): Hill's All the Rage comb. appeared to fair house 10th. The audience was well pleased. New York Humpty Dumpty troupe, to small house, 11th. Rial's Two Orphans canceled 18th. Rentfrew's Pathfinders, Feb. 7.

DANVILLE.

Opera House (Frank C. Angle, manager): Prof. Zera has been holding forth to packed houses all week, giving a creditable performance. Coming: Hill's All the Rage under manager Mishler, 18th; Barney Macauley, 20th; The Harrisons in Photos, 25th.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Neil Burgess in Widow Bedott 18th under Manager Mishler.

Items: Rose Eytinge, who was to have appeared here in Drink on the 20th, canceled date till later in the season.

NORRISTOWN.

Music Hall (Charles Holmes, manager): The Harrisons in Photos 13, to a good house. Buffalo Bill's Prarie Wolf, to a good house, 14th. Coming: Bartley Campbell's My Geraldine, 22d.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Mrs. Scott-Siddons as Rosalind, in As You Like It, had a splendid house 12th, which shows that our citizens appreciate the legitimate.

PITTSTON.

Music Hall (J. R. Ehret, manager): Prof. Hartzman Gift Concert 10th. Large house. B. Macauley in Uncle Dan'l, 10th. Harrisons in Photos 22d.

MAHANOY CITY.

City Hall (C. Metz, manager): Harrisons in Photos, 15th; chart filled. Coming: 17th, Mayher's Uncle Tom's Cabin.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Hartz comb. 10th and week, to very good audiences.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Legion of Honor 12th, supported by Samuel Piercy and Anna Graham, to poor business. The piece was well cast. However, it did not draw. Haverly's Colored Minstrels are to be here 17th, and big business is anticipated.

Low's Opera House (Wm. H. Low, Jr., manager): 10th, Rial's Uncle Tom drew big houses the whole of the week. Coming: 20th, Willie Edouin's Sparks.

Theatre Comique (Hopkins & Morrow, managers): Big business all the week. Especial mention is due the director of amusements, E. D. Gooding, for his arrangement of the menagerie scene and the introduction of the white elephant. Billy Chace was at his best. His song-and-dance was well received. Dan Mason was excellent, especially in the afterpiece, Slippery Day. The Wesleys received hearty applause. New people 17th: Sheehan and Jones, Ella Mayo, Retlaw and Alton, Bernard Sloman and Minnie Lawton.

Music Hall: 10th, the Wilhelmj Sternberg-Fritch Concert co., to good house. Coming: 25th, Theodore Thomas' Orchestra, under the auspices of the Y. M. C. A.

WOONSOCKET.

Music Hall (C. H. Horton, manager): Booked: Smith and Mestayer's Tourists 18th; Kyle's Christy Minstrels 22d; Abbey's Humpty Dumpty Feb. 10; Haverly's Black Forty 15th; Mrs. Scott-Siddons 19th, and Denman Thompson 21st.

Item: Manager Horton plays Mrs. Scott-Siddons at Milford Feb. 18.

South Carolina.

COLUMBIA.

Opera House (Eugene Cramer, manager): Pathfinders, 10th, to light business; co. very good. Oliver Doud Byron in Across the Continent, 11th, to good business. Ada Gray, supported by Watkins' co., billed for 17th and 18th.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Kate Thayer Concert co., booked for 10th, 11th and 12th, failed to appear. Collier's Banker's Daughter, to crowded houses, 13th, 14th and 15th. Robson and Crane, 17th and 18th. Oliver Doud Byron, 19th and 20th.

Tennessee.

NASHVILLE.

Grand Opera House: Charlotte Thompson opened 10th in The Planter's Wife. This was repeated on the 11th, and Jane Eyre was presented at matinee 12th to a packed house, when it was announced that she was compelled to close her engagement, owing to the inadequate arrangements for heating the house. It was very evident that Miss Thompson was suffering from the effects of the severe cold, and she won the tender sympathy of her audiences. Leavitt's Burlesque English Opera troupe appeared 14th and 15th, to light audiences.

Masonic Theatre (W. J. Johnson, manager): The Strakosch-Hess Grand English Oper atroupe appeared in Mefistofele 11th and in Carmen 12th, to the largest and most brilliant audiences of the season. Marie Roze met with a most flattering reception. Fanny Davenport played in Pique 14th; in same at matinee 15th, and in London Assurance evening 15th, to full houses.

Items: The Strakosch-Hess Opera co., owing to the Ohio River being blocked with ice between Evansville, Ind., and Henderson, Ky., had to make a circuitous journey to Nashville, Tenn., via Terre Haute, Ind., Vincennes and Seymour, Ind., to Louisville, Ky., thence by Louisville and Nashville Railroad to Nashville; being over 410 miles.—The advance sale of seats for Lotta's engagement, 17th, 18th and 19th, indicated crowded houses.—Annie Pixley as M'liss is billed for 20th, 21st and 22d, and will meet with as hearty a reception as Lotta.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): Tony Denier's Humpty Dumpty 10th, 11th and 12th, to very good houses. We have had an influx of H. D. this season, but this troupe was pronounced the best of all. George H. Adams, the clown, is immense. Strakosch-Hess English Opera co. filled out the week, presenting Mefistofele, Carmen, William Tell, Bohemian Girl. Business was very large, notwithstanding advanced scale of prices.

Greenlaw Opera House: Gilmore and Benton's consolidated shows opened to an immense audience 11th, and continued 12th and 13th. Business after first night was only fair. The show is very good, but the hall they appeared in, which is in a bad condition, was a serious drawback.

MURFREESBORO.

Opera House: Charlotte Thompson appeared 13th. Good performance to good house. Tony Denier comes 24th. Power's Galley Slave, booked for 26th, cancelled.

Item, In the second act of The Planter's Wife Rosa Keen fainted.

Vermont.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): 10th and 11th, George F. Rowe in The Guv'nor, and as Wilkins Micawber in Little Em'ly, to fair business. Booked: Feb. 2, Gus Williams; 12th, Whittemore and Clark's Minstrels.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Harry Miner's Pat Rooney comb. 11th and 12th, to fair business. Robson and Crane balance of the week, to crowded houses. They presented Our Bachelors, Sharps and Flats and the Two Dromios. Theatre closed until the 20th, when Collier's Banker's Daughter comb. open for three nights and a matinee.

Mozart Hall (C. L. Seigel, manager): John Thompson 12th and balance of the week in Around the World, to poor business.

Theatre Comique (W. W. Putnam, manager): Fred J. Huber and Kitty Allyne open on the 17th in Pleasant Dreams, introducing comedy, tragedy, banjo solos, violin and banjo duets. Business last week was good.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): The comic operettas, Trial by Jury and Pentelope, were creditably presented by the Armory Hall co. on the 13th and 14th to very large audiences. John O. Pugh, tenor, and A. H. Hurdle, baritone, sang and acted well. Sallie Latham made a hit. Booked: John Thompson's Around the World comb., 19th, 20th and 21st; Duprez and Benedict's Minstrels, 29th. The Wallace Sisters and the Berger Family have written for dates.

Items: The Pathfinders were underlined for the 22d, but owing to a previous engagement in York, Pa., they cancelled and will appear later in the season. Mr. Renfrew, the advance agent, reports ill-luck in his troupe making railroad connections during their Southern tour.—The Spanish Students, now in Washington, have written for dates at the Armory.—There is some talk of commencing a series of weekly variety performances at Sarepta Hall, but nothing definite has been determined.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Rice's co. did not draw very large houses for close of the week. Rentz-Santley Novelty co. 10th and 11th to light business. Lisa Weber is too "passe," and "skiptomania" seems to affect the whole show. Milton Nobles 12th, 13th, 14th and 15th. The house has been filled with admirers of The Phœnix and A Man of the People. They are as attractive as ever, and the public never tire of witnessing Mr. Nobles' peculiarities and intelligent acting. The pieces abound with originality and quaint humor of Bohemian life that is highly interesting. We are sorry to miss Mr. M. B. Curtis as Solomon Moses. Miss Fanny Burt assumes her roles in a pleasing manner. Mr. Mitchell gave a clear conception of the unscrupulous villian. Miss Amy Lee is a pleasing little lady, though not capable of singing, otherwise she might be quite perfect. The great fire scene was loudly applauded, it being most perfect. Mr. Nunnemacher is negotiating for the appearance of Sarah Bernhardt here next week. It is uncertain. Leavitt's Grand English Opera Burlesque co. 24th, 25th, 26th and 27th. The whale is also expected.

Academy of Music (Harry Deakin, manager): Frank Mayo closed last week to immense business. Maude Granger in Twe Nights in Rome for this week to a light business, the close of the week bringing better houses. The play is highly interesting, the plot a palpable one. Miss Granger as the Corsican wife depicts the low, evil nature in a very cynical manner, causing you to forget her originality. W. F. Burroughs as Gerald Massey is decidedly too weak; his delivery at times was painful to hear. Miss Olive West is a capable young actress, and acted most earnestly. Genevieve Mills is an accomplished artist, with pleasing manners. The remaining support was good. 16th, 17th and 18th, Palestine Arabs; also, through the Northwest under Mr. Deakin's management. Rev. DeWitt Talmage is under contract with Mr. Deakin to give one hundred lectures. Bartholomew's Educated Horses, concerts and lectures close the balance of this month. I would suggest to Mr. Deakin that his patrons would be more comfortable were the house warmer, it being rather cold weather.

Favorite Theatre (John Slensby, proprietor): Very good bill past week; people of the average variety talent. Business rather light; cause, cold weather.

MADISON.

Opera House (George Burroughs, proprietor): Roland Reed, in Daly's An Arabian Night, came 10th 11th to fair business only, owing to counter-attractions. Every person present was highly delighted with the play and the manner in which it was presented. The co., without any exception, is the best comedy co. that has visited our city for years. Should they return they will receive what their merits deserve, crowded houses. From an interview with Mr. Reed, we learn that he has closed under the management of Messrs. Gulick and Blaisdell, but continues with An Arabian Night under his new manager, Mr. W. A. McConnell. Herne's Hearts of Oak is booked for Feb. 14. Combinations playing here under the local management of Robert J. McConnell will find him wide-awake and alive to their interests. THE MIRROR is gaining hosts of friends from the profession, as well as other readers. Said a prominent manager a few days ago: "THE MIRROR fills a void in dramatic literature long needed, and its success is assured."

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Milton Nobles made his first appearance in Beloit on the 8th, and in the presentation of his play, The Phœnix, furnished one of the best entertainments of the season. House only moderately filled, but his name will henceforth insure one full to the brim. Clement Bros.' Circuit troupe 12th; Mason and Moryan's Uncle Tom co. 14th, and Gulick-Blaisdell's Arabian Night 15th. Booked: Minnie Palmer's Gaiety co. 21st; Remenyi Feb. 7; John Dillon later.

Items: J. S. Sheppard, general manager Big Four Minstrels, is in the city.—Howard's Uncle Tom comb., booked for Feb. 4, cancelled.—Clement Bros.' Concert troupe report this the most prosperous season ever experienced.

JANESVILLE.

Myers' Opera House (C. E. Moseley, manager): Baldwin's Brilliants extended their engagement through the week. Milton Nobles to a good paying house 10th, in A Man of the People. Corinne Merriemakers delighted a large audience 13th. Booked: Abercombie's Uncle Tom's Cabin, 28th.

Janesville Theatre, Variety (Hart & Henderson, proprietors): The leading attraction this week are Cassiday and West. Maud Clifford is also a new light.

Canada.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): 11th, Helen Potter's Pleiades gave a most enjoyable entertainment, to a small house. 14th and 15th matinee, Rose Eytinge, supported by Cyril Searle and co., presented Drink, Led Astray and Macbeth in good style, to large and well pleased audiences.

Academy of Music (Joseph Kneeshaw, manager): 11th and 12th, Clinton Hall's Strategists, to fair houses. 10th, Popular Dramatic co. in Dick Turpin and Tom King, for the benefit of Harry Lauer, to standing room only. 13th, Frank Frayne in Si Slocum to fair business.

TORONTO.

Royal Opera House (J. C. Conner, manger): This house was crowded each evening last week, the attraction being Baker and Farron in The Emigrants, which it is safe to say is the most amusing entertainment that has ever visited Toronto. Both stars sent the audience repeatedly into convulsions of laughter during the play. They also gave a capital selection of songs, which were highly appreciated. Monday, 17th, week, Rose Eytinge and Cyril Searle, in Drink.

Grand Opera House (A. Pitou, manager): Frank I. Frayne and comb., in Si Slocum, held the boards for the first three nights of the week, and gave a very good show to fair houses. Balance of week Clinton Hall's Strategists appeared and also gave a first-class entertainment to moderate business. Wednesday, 19th, Wilhelmj Concert comb.; Salvini appears 21st, and French Flats 22d.

OTTAWA.

Grand Opera House (John Ferguson, proprietor and manager): Roberti Concert co. came 10th, giving poor entertainment to small audience. Harry Webber's Nip and Tuck co. occupied the boards 14th and 15th, with matinee, playing to good houses. Harry Webber as Nip displayed considerable versatility in his impersonation of the several characters incident to the part. Harry Rich, as Tuck, proved an able assistant to his partner Nip. The other parts were well sustained, and the play gave general satisfaction.

MONTREAL.

Academy of Music (H. Thomas, manager): Closed at present. Booked: Salvini, 17th and 19th, and the co. in French Flats on the off night.

Theatre Royal (J. B. Sparrow, manager): A French co., and a really good one, treated us to drama, operetta, etc., during the week, to very good business.

Items: Advance sales for Salvini are rather good, and he will draw well.—The Strategists, who were booked at the Academy, have cancelled their engagement without any excuse, or "by your leave."

Nova Scotia.

HALIFAX.

Lyceum: Lindley's Comedy co. performed The British Flag on the 6th; The Hidden Hand, 7th; Dick Turpin's Ride to York, 8th; Arrah-na-Pogue, 10th and 12th, all to fair houses. 11th, Lady Nancy Bell was played for the benefit of Louise Forrest, to a good house. J. D. Walsh, who had been ill for the past two weeks, reappeared as Col. O'Grady in Arrah-na-Pogue.

The Gay Capital.

PARIS, Jan. 3, 1881.

The past week has been an extremely dull one for theatrical press people. There has been absolutely nothing on the boards but what has been commented upon time after time, and everybody was anxiously watching to see what the new year would bring forth. It came, and only one or two new pieces were announced, the others being merely revivals. After a careful selection as to one of the most recent date, we threaded our way through the crowded streets to the Theatre des Bouffes-Parisiens, where La Mascotte was being represented for the third time on Saturday.

The legend of a Mascotte is very pretty, and is taken from the Italian. A Mascotte is represented in a beautiful girl, who brings good fortune and happiness to those under whose roof she resides, but in order to do this she must preserve her virtue, a as marriage or intrigue would dispossess her of her powers of mascotterie; and it is upon this legend that the above representation is founded.

The piece opens with a farmyard in Italy for the first scene, and a very charming chorus is executed by the peasants, who, attired in their national costume, form an exceedingly pretty picture. The owner of this farmyard, Rocco, has been very unlucky, his barn having been burnt, his cattle lost, and credit refused. In this extremity he sends to to his brother—also a farmer, but a wealthy one—for help. Whilst he is bewailing his misfortune, Pippo, his shepherd, arrives and delivers a message from his brother, who, knowing the secret of Bettina's (the Mascotte) worth, and being wealthy through that knowledge, makes him a present of the Mascotte and a basket of eggs, accompanied by a letter acquainting him of the value of Bettina. The farmer, indignant at his brother merely sending him a basket of eggs and "another mouth to feed," and catching Bettina, as he imagines, flirting with Pippo, who is in reality her true lover, bids her go and leave the farm. Bettina, weeping, suddenly remembers the letter she has failed to deliver, and presents it to the farmer, who, upon reading it, finds that Bettina is a Mascotte, and eagerly bids her to stay. While this is going on two heralds enter and announce that Prince Laurent, having fatigued himself with hunting, would rest awhile at the farmyard. The Prince enters with his daughter, Piametta, and her betrothed husband, Fritellini, also a Prince, with their atteudants. Three cups of milk are brought, one for each, and in the cup of the Prince is found a cockchafer. Complaining of this, he leaves to find refreshments in another part of the farm. Shortly after the heralds again return and demand of Rocco a coat for the Prince, who has sallen into a "cuve" of wine. Rocco gives them his own coat, in which is his letter anent the Mascotte. This letter the Prince discovers, and as he also is unlucky, he determines to have the Mascotte himself. He returns alone to the farmer and acquaints him with with his determination. Upon Rocco declaring it arbitrary and unjust, the Prince remarks: "Well, I know it is: but what is the use of my being Prince if I cannot have what I want?" But, finally, to reward him, he makes him chamberlain of his palace. They then devise means to take her to court without her suspecting the reason, for she is ignorant of her powers of *mascotterie*. At last the Prince hits upon a plan. He pretends to have discovered that she is the descendant of a long line of nobles, whose lineal descent was supposed to be extinct, and as such she is presented at court. This closes the first act.

Act two is an apartment in the palace of Prince Laurent. Here all the pages of the court have fallen in love with Bettina, and announce their intention, in a very pretty chorus, to write to her, which the Prince discovers and forbids them to do, threatening to dismiss them to their homes if he hears anything more of it.

Meanwhile, Bettina's being treated as a queen by Prince Laurent, arouses the jealousy of Fiametta and Fritellini, and she is accordingly reputed to be the mistress of the Prince, and this the farmer, now the Prince's chamberlain, takes care that Pippo shall know. Pippo determines to enter the palace, disguised as a dancer, and succeeds, but Rocco recognizes him, and acquaints the Prince of the fact. The Prince calls his guards, and arresting poor Pippo, sentences him to death for having penetrated within the precints of the court in disguise, and leaves him alone with the guards. Pippo here attempts to break through the guards and make his escape, but is seized. The Princess, who is secretly in love with Pippo also, enters at this moment, dismisses the guard and sends two soldiers to bid her father come to her. She then declares her love to Pippo, who, believing Bettina to be the mistress of the Prince, sees in Fiametta's love a way to revenge himself on his faithless love. When the Prince returns with the two lords whom the Princess has summoned in order to witness her declaration of love, and thus to force her father to marry her to Pippo to avoid scandal, he, much to his dismay, finds his daughter folded in the arms of Pippo and her head resting lovingly on his shoulder, and the shepherd is saved. The Prince, who has no hatred against Pippo, but merely wishes him securely out of Bettina's way, creates him a duke and betroths him to his daughter. When the marriage is announced at court Bettina, in a fit of jealousy, declares that as they are going to get married she will also. This announcement causes great dismay both to the Prince and ex-farmer, who fear they might lose the Mascotte. Rocco offers himself as a husband, but the Prince will not hear of it, and he himself offers to marry her, secretly determining to still keep her as a mascotte after marriage. He is accepted. Fritellini, who is supposed to wed the Princess that day, now enters and demands his bride of the Prince Laurent, whereupon he is informed of the change that has taken place, and he, in order to wipe out the insult he has received, then and there declares war in the name of his father against the Prince. As the two brides-elect are being led to the door of the apartment by their future lords, Pippo and Bettina meet face to face. Their feelings overcome them and they reproach one another. Pippo sternly asks her if she is not the Prince's mistress, and upbraids her. Bettina so indignantly denies this that Pippo is satisfied and declares his love as strong as ever. The Prince, seeing how matters stand, calls his guards to arrest them, but both make their escape through a door leading to a terrace, and Pippo leaps with Bettina into the river below and thus escapes.

The third and last act is laid in the yard of an inn in the invaded country of Prince Laurent, occupied by the soldiers of Fritellini, who has been successful in his war against his former future father-in-law. Pippo has in the meantime enlisted with Bettina, who is disguised as a man, in the army of Fritellini, and has become a captain, and is that day to marry Bettina, the mascotte.

Friametta, after her father's defeat, enters the camp of Fritellini disguised as a dancing girl, in company with her father and Rocco,

also disguised. When she sees Fritellini in his military uniform all her former love for him returns. She discovers herself to him and declares that "her heart has turned round again," and that it is he and not Pippo whom she now loves; whereupon Fritellini forgives her. The maids now enter with Bettina and lead her, according to the custom of the time in Italy, to the nuptial couch, their marriage having taken place in the meantime. They then retire, and Pippo is left alone. Just as he is about to enter his wife's room he is stayed by the farmer, who discloses to him the secret and informs him that if he wishes for her to keep her powers of mascotterie he must refuse to enter, otherwise she loses all power. Pippo, rather than deprive Bettina of her power of doing good, determines to follow the farmer's advice, and when Bettina is heard calling him he makes no response. Presently Bettina enters and playfully upbraids him. Pippo is half yielding when the farmer plays a tune of the mascotte, which strengthens him, and he refuses her. Finally Bettina sits at a table, and, laying her head upon it, weeps bitterly. Pippo is again nearly overcome, and asks her for the orange blossoms she still has in her hair as emblems of purity. She is holding them out to him when the farmer again plays his tune, which has the desired effect, and he refuses her flowers. Stung by his refusal she enters her room in anger and closes the door against him. Another man is now heard playing an old love song, and Pippo is overcome. He kneels at his wife's door and pleads to be admitted, but without avail. Then Prince Laurent, for it is he who has sung the love song, leads him to a window, though which Pippo enters his wife's chamber.

Meanwhile the farmer has hastened to Fritellini and discloses to him the secret of Bettina being a Mascotte, in order that her power as such shall not be lost. Fritellini hastens to the scene with some soldiers, and is about to enter when the door is opened, and Pippo and Bettina (the latter now no longer a Mascotte) appear on the threshold. Fritellini sees by the absence of the orange blossoms from her hair, and which Pippo is holding in his hand, that he is too late, and after a few explanations the curtain drops for the last time.

La Mascotte has served as a debut for several artists, of whom Mlle. Montbazon is one. Her Bettina is perfect, and her song, "O Mon Pippo," was exquisitely rendered. She has a sweet mezzo-soprano voice, and will no doubt be heard of in the theatrical world ere long as an artiste of the first rank. Mlle. Dinelli also made a first-rate Fiametta, but her acting is somewhat exaggerated. She has a voice, however, which almost rivals that of Mlle. Montbazon. The acting of M. Morlet (formerly of the Theatre Opera-Comique) as Pippo, could scarcely be rivalled, and he is too well-known to need much comment. M. Hitteman, as "Laurent Prince de quel que chose en Italie," was very amusing, as was also M. Rancourt as the farmer Rocco. M. Lamy as Fritellini seemed but an indifferent lover in the beginning, but a brilliant soldier in the end, and in his duets with Fiametta his clear tenor came out very strikingly.

The piece, which is an opera-comique in three acts, by M.M. Duru and Chivot, is one very seldom seen on the French stage, viz.: one in which virtue is dominant, and in which are three men absolutely striving to keep a young and beautiful girl pure and virtuous. If only for this contra-distinction to the usual run of French plays, the piece deserves success. There is a very pretty love song in the third act, "Je touche au but," which is very successfully rendered by M. Morlot.

The music, which is by M. Edmond Audrau, is easy and pleasing. There is no dullness or vulgarity in his compositions, while his songs are a marvel of grace and expression.

Altogether the Theatre des Bouffes-Parisiens can congratulate itself on having a success this time, if one can judge from the applause it drew from the audience.

W. J. C.

Oofty Gooft on Der Dramp.

NUMMER DWELF.

ID'S A WEISS BIER DOT KNOWS ID'S OWN SCHOONER.

Vile journeying drough life, my sharming young friend,
Keeb your eyes shdraighd ahead—don'd look back,
Vent shmoodly along, und you'll very soon found
Dot you'm shkibbing ubon der righd drack.
Be goot to yourself, your naypors und all,
Und you'll found dot oud, lader or sooner—
Dere's drutd in der maxim I gife you just here:
Id's a Weiss Bier dot knows id's own Schooner.

How many a men, und a vomen likevise,
Dot have shdarded mit hobes lighd und gay,
Bud sickness und sorrow, dem Sourmese Dwins,
Hafe shnadched all deir prighd hobes avay.
So keeb ub your nerf, dough your coad drails der ground,
Und you vas only a piano duner;
Rememper der broferb I dold you before:
Id's a Weiss Bier dot knows id's own schooner.

Dere vas vonce a poy—G. W. his name—
Mit his hammer he cud down a dree:
Ven his fader said: "Son, who shbiid me dot blum?"
He answered him: "I vas der G!"
He gifed him a bup for nod dolding a lie,
Dot vas neider a Shbitz or a Sooner;
On der collar vas wrode, in a nice leedle node:
Id's a Weiss Bier dot knows id's own Schooner.

Vile drafeling along drough life's bissy drong,
No madder verefer you go,
Keeb righd shdraighd ahead, be alife, don'd vent dead,
Und der vorld dot vill gafe you a show.
No madder vat moosic you blay in der band—
Shnare drompone or German Gudoona—
Of you don'd vas doo flad, blew avay like der doose—
Id's a Weis Bier dot knows id's own Schooner.

A goot many years ago, Sharley, I used to dink dot modesty was der besd bolicy—I used to dook a back sead—used to led efryvon dot comed along got in frond of me—nefer vood growd aginsd anypody, und of dey bushed a leedle doo hard vood quiedly shdep von side und led dem vent ahead. Und I found oud, Sharley, dot beeble dook adwandage of my goot nadure, und dey nod only looked for me to gife ub my nice varm sead in frond of der shdofe, bud insisded on my sidding by der door vere der mumbs, croup, inflewednesday und oder leedle delicacies vas on draught for noding gradis. I used to dook der money I vorked hard dalking und singing Dudch for, und lend id to almosd anyvon dot vood dold me a funny ghosd shdory. Und I found oud dot id hurd deir feelings und made dem ancry ven I asked dem to bay me back va' pelonged to me. Efryvon vood dook der durkey und gafe me der crow, und I used to consider myself awful goot lucky to got efen dot. Ven I vas going anyvere I alvays found myself booked for der baggage-car or der shdeerage cause I vas "so amiaple, so goot-natured," bud a shange is come o'er der shbirid of my dreams. I vant der besd sead in der house, und I gid id, doo. A balace-car vas mine by righd und I musd had id. Der firsd capin I insisd ubon und gid id alvays, und anyvon dot porrows a cend from me vill had to knock me down dwo or dree dimes pefore dey can conwince me dot I oughd to lend id to dem. Toot your own horn, Sharley. Of you dond no von vill toot id for you. Dry to been somepody, und led der vorld saw dot you'm doing your lefel pesd. Drow oud your shesd; don'd vaid for der landlord to do id. Hold ub your head; make der vorld dink you are somepody, und by und by dey vill pegin to say dot you are, doo. Of you owe anyvon anyding und you can't bay dem, valk righd ub do der cabdain's office und oxblam. Don'd vorry und keeb oud of der vay—dot voodn'd do any goot. Come oud like a man und made a glean bresd of id. A acdor vonce annoyed efryvon in der Morton House—kebd dem avake valking der floor all nighd. Der feller dot had der room under him vent ub und knocked on his door und vanted to know vat der drouple vas und vy he kebd him avake by valking ofer his head all nighd.

"I vas vorried und coodn'd shleeb!"

"Vy, vat's der madder?"

"I owe Shmitt fife hundred dollars und I can'd bay him!"

"My friend, dook my adwice, you go to shleep und led Shmitt valk!"

I don'd exacdly adwise you to bay your bills by ledding beeble valk, Sharley, bud you can'd bay dem by vorrying und valking der floor all nighd. Venefer you owe Shmitt or anyvon else anyding, nefer sot ub all nighd dinking of der amound—go to bed und gid your leedle olt fordy vinks, und you vill be in a goot condishon in der morning to gife his Royal Nibs Shmitty a pooty good shdory boud almosd anyding bud der money dot you owe him.

Sharley, ve'll had to gid our leedle shwallow-dail coads oud of der bie-box, und had der wrinkles all shmooded oud of dem—ve'll had to god ourselfs ub recardless of dasde und oxbense of ve vant beeble to dook any kind of nodice of us. Ve'll had to be on hand for der grand ball of der New York Lodge of Elks dis dime sure, Sharley, und ve'll had to hurry ub and god our dickeds, doo, cause boody soon dere voodn'd be any lefd. Dey'm going off like hod cakes on a cold, frosdy morning, Sharley, und by und by dey vill be ad a bremium. Dey do say dot der ball dis year vas going to be someding avay ahead of anyding ding dot dey efer gif pefore, und dey are going to led only so many come. Dot's a goot ding, doo; dere vill be more comford, more enjoymend, und id vill be more high-doned und seleed. Nod bud vat all der balls heredofore vas high-doned, bud any von dot had a dicked cood got in by pudding deir had avay; now der commiddee kin kinder keeb dings a leedle more in deir own hands. Ve'll dook dime by der fetlock, Sharley; ve'll god our dickeds, rig ourselfs ub in shdyle, go to der ball und say mit Moore:

"Fly nod yed, dis jusd der hour
Ven bleasure, like der mitnighd flower
Dot shcorns der eye of vulgar ligh,
Begins to ploom for sons of nighd,
Und maids dot lofe der moon."

Yes, sir, Sharley, ve'll be dere und don'd you forgot id. Ve'll quiedly shlib in und pud avay our benjamins und our dicers, pud on our dwelf buddon hand ledders, dook a back sead, look on und lisden to der moosic. Lisden to der moosic und shud our eyes und lay back und enjoy id. Show me a man dot don'd like moosic, Sharley, und I vill show you a raskell dot vood sharben a knife on his fader's dombshdone to cut his mudder's droat mit. Der immordal Villiam says in der Merchand of Wenice:

"Der man dot has no moosic in himself,
Nor is nod mof'd mit concord of shveed sounds,
Vas fid for dreason, shdradagem und shboils;
Der moshions of his shbirid vas dull as nighd,
Und his affecshion dark as Erebus:
Don'd drusd him a d—— red cend."

Und Billy vas in boody goot form ven he dook his ben in his hand und wrode dot shdanza. Billy vas a gread man, Sharley, und he wrode some glefer dings und dot's a vonder dot he efer got gredit for dem doo. Of he vas alife to-day und wrode der Merchand of Wenice or der Merchand of Shadham Shdreed, some shcallawag newsbaber bum vood hafe der gall to asserd dot he knew dot id vas shdolen oudrighd. Of he did, I vonder of Billy vood shdood id. I rudder dink, howefer, dot he vood be wery abd to mildly brodesd. Mildly brodesd is goot, Sharley—vood look vell on a dree-sheed bosder. Here comes der dwo orfans, John Rickaby und Gus Williams—hold on a handful of minudes, I vant to shboke to der German Senador aboud his new biece. Ofer der Narrows for a momend or dree, Sharley, I'll came righd back.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
—LOVE'S LABOR'S LOST.

ABOUT THOSE SWORDS.

MERIDIAN, MASS., January 11, 1881.

EDITOR NEW YORK MIRROR:

MY DEAR SIR:—Of course you have read the two cards Mr. H. C. Smart published concerning me in your last issue. The first one I was expecting, but not the one about the swords. I will explain fully and truthfully the whole affair of my leaving the Paulding company, and any statement to the contrary will be untrue, which I can positively prove you with sufficient time. I had a proposition from Mr. E. W. Price while in Norfolk, Va., to join Miss Fanny Davenport's combination in New Orleans. The offer came by telegraph, and the very evening I received it I went to Mr. Smart, showed him the telegram and explained matters, but Mr. Smart would not tell me positively that night whether I could leave or not, but said he would consult Mr. Paulding. I was indefinitely put off until we reached Richmond, when I was positively informed by Messrs. Smart and Paulding that I could not leave. I was engaged for a season of ten weeks by Mr. Smart, two of which had nearly expired when I stated my wish to leave. I offered to Messrs. Paulding and Smart if they would release me on two week's notice, to pay all the expenses of getting a man in my place, such as writing, telegraphing, agent's fees, etc., also to pay all expenses of the actor to join the company, railroad fare, etc., and to pay him a week's salary to merely rehearse his parts with the company during my last week, all of which was declined by Messrs. Paulding and Smart. They expressed themselves to members of the company and to me as being very much pleased with me as a gentleman and an actor. Mr. Smart more than once complimented me to other members of the company whose names I could give if necessary. Mr. Paulding in Richmond complimented me to my face in the highest terms, said I pleased as well and in disposition better than anyone he had had playing his leading heavy business before, and went so far as to say if I left him the bottom would drop out of the company. They had one man out of the bills entirely when I left the party (I refer to the stage manager, Mr Frank Little), and a full company, so I did not leave them in the lurch. By my taking the engagement with Miss Davenport, it gave me a chance of playing about twenty weeks longer than I would have had with Paulding so far as my engagement was concerned, and it also gave a lady in whom I happen to be somewhat interested an engagement in the same company with me. Had I not gone to Miss Davenport, I might have been idle for the rest of the season after my engagement with Paulding expired, and the young lady to whom I referred might have been out longer than that. I have had an "off" season from the start this year, or rather this season, and was very glad to get an engagement of some length, and money sure, like that Mr. Price (Miss Davenport's husband) offered me, and had I not accepted it, would probably, by the end of the season, have been out several hundred dollars, and the young lady also. Just think of the fair offer I made Messrs. Paulding and Smart, and think that according to my contract they could have discharged me at a week's notice had they wished. Why wont a rule work both ways? Why should I be kept out of a good position, several hundred dollars and very pleasant surroundings when there was no necessity for it? I was not of such vital importance to Messrs Paulding and Smart that they should have acted as they did. I was not the attraction on the bills: Mr. Paulding and Miss Agnes Herndon were the stars, and there were good actors to be had in my place. I found Messrs. Paulding and Smart gentlemen, and had the best of feeling towards them, except that I thought they were very ungenerous in seeking to deprive me of all those advantages I have stated to you, especially as one is a married man and has known of what benefit a friendly turn is himself, and the other is well off and could readily have afforded to have been generous. I did not have my "baggage taken from the hotel at night;" my baggage was not at the hotel but at the theatre, and I had it taken from there by a baggage wagon on the Sunday afternoon I left for New York. I telegraphed Mr. Smart the very evening of my departure that I would settle the board bill and also expressed Harris' swords to him. I made two endeavors the pay the clerk at the hotel my board bill on the Sunday afternoon of my leaving, but he insisted on my waiting until the others settled. I wanted to pay the bill: was willing and prepared, but as the clerk wanted me to wait until an hour which would have been too late for my train, I had to leave without it. I wrote Mr. Smart the full particulars of the affair, told him I would pay him (Smart) the bill, and have since sent him a post office order for the amount ($6 25). As to the sword business (and the card of Smart's about that looks like very petty spite), I had been carrying two plain swords in my trunk for Mr. Hamilton Harris, as they were too long for his trunk. Those swords I took away unintentionally. I had been in the habit of carrying them in my trunk; they formed a part always of its contents, and as Harris seldom used them, but a sword of Mr. Jeffingwell's, they were usually at the bottom of the trunk's contents. I expressed them to him at Rochester and telegraphed Mr. Smart to that effect, both of which transactions I can prove by the Western Union Telegraph and American Express companies. Mr. Smart seemed to wish to convey the idea in his card concerning the swords that I had stolen them, which he certainly knew better himself, and I hardly think his insinuation can have any effect with those who know me. I can point back over my past career in the profession and challenge anyone to point at a thing I ever did dishonest or dishonorable. I can refer to every manager with whom I have been for a period of fourteen years. I think I offered Messrs. Paulding and Smart most fairly, and in the face of the great sacrifice I should have had to have made in remaining, was justified in leaving. I liked the management and company of Mr. Paulding, and left only because I felt that I could do so very much better, and being associated with one in whom I have a very great interest, and feeling I would have an engagement of many weeks more than I would have had with Mr. Paulding. I think most anyone would have done as I did. I wish to say that Mr. Price did not know for how long I was engaged to Mr Paulding, and did not telegraph me through any desire to have me break with Mr. Paulding. What Mr. Smart has said about me I do not fancy can do me any harm among those who know me, but may among those who do not. If you'll tell my story of the board bill and swords at least, you'll confer a great favor. I presume you remember well how Messrs. Smart and Paulding treated the company they had engaged last Fall; they took matters into their own hands that time, I fancy. I was engaged to play Bassanio in the Merchant of Venice, but instead was compelled to play Antonio. I was engaged to play only the King in Hamlet, but was compelled to double the Ghost as well. Mr. Paulding wanted me to get two entirely new dresses for the play of Salviati which I should have played fifteen times, perhaps not so often, during the remainder of his season of eight weeks. The length of season and salary would not have justified it; the dresses would have been quite expensive. This is my version of the matter, all of which I can prove. I remain, very sincerely yours,

GEORGE MORTON.

Steinway Hall.

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Mr. T. E. Morris
Denis, servant to the Maillepre
Mr. Charles Collins
Diana, the Creole.....Miss Eleanor Cary
Henrietta D'Armagny, betrothed to Armand.....Miss Maud Harrison
Countess de Maillepre, mother of Armand.....Mrs. E. J. Phillips

SYNOPSIS OF SCENES:

Act I.—Park and grounds of the Chateau de Maillepre.
Act II.—The Count's library. The fatal vision.
Act III.—The pavilion in which Diana is lodged. Moonlight.
Act IV.—The pavilion of Diana. Daylight.
Act V.—Grand Hall of Justice in the Chateau de Maillepre.

Saturday, January 22, first matinee of

THE CREOLE.

TUESDAY and THURSDAY, JAN 18 and 20,

EXTRA MATINEES

MISS CLARA MORRIS
in
MISS MULTON.

Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS.....Lessee
FRANK B. MURTHA.....Manager

Engagement for one week only of the world-renowned Government scout and guide,

BUFFALO BILL,
BUFFALO BILL,
BUFFALO BILL,

in the thrilling border drama, by John A. Stevens, entitled

THE PRAIRIE WAIF,
THE PRAIRIE WAIF,
THE PRAIRIE WAIF,

introducing a band of genuine Cheyenne Indians.

Receipts for week ending Jan. 15, during Mr. and Mrs. McKee Rankin's engagement were $5,330. Number of persons attending the eight performances was 24,010.

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Haverly's Fourteenth St. Theatre.

14th Street and 6th Avenue.
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CHARLES B. BISHOP,
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THE GREATEST SPECTACLE OF MODERN TIMES.

Kiralfy Brothers grand production of Adolph Belot's great pictorial drama,

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Three great premieres in new and novel ballets, with a corps de ballet of 250 young ladies. Battle of the Amazons, forty lady riders. An entire caravan of living animals. A den of living tigers on the stage.

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New and elaborate scenery by Reid and Simmonds, and a perfect cast, including Ada Dyas, Louise Sylvester, Mrs. Farren, Ernestine Floyd, Eben Plympton, J. W. Shannon, Nelson Decker, William Fitzgerald, &c.

Matinee Saturday at 2.

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Opera House, Broadway and 29th st.
THE BEST BILL OF THE SEASON.
Second week of the eccentric comedian,
MR. HARRY G. RICHMOND,
Prof. Parker's Mastodon Dog Circus,
Great success of Frank Dumont's new piece,
A HOT NIGHT IN THE CITY,
with new scenery representing Brooklyn Heights and New York.
Seats secured. Matinee Saturday at 2.

Sermons From Shakespeare.

NO. VI.—BOOKS.

CALIBAN.—Remember, first to possess his books; for without them, he's but a sot, as I am, nor hath not one spirit to command: they all do hate him as rootedly as I. Burn but his books. He has brave utensils (for so he calls them), which, when he has a house, he'll deck withal.

—THE TEMPEST, Act 3, Scene 2.

Many times we may turn to this play of types to discover new themes perhaps overlooked in the first casual perusal. The misshapen slave, Caliban, is here proven as misshapen in mind as body, for with hideous cunning he conceives a plot which shall make utterly desolate the wise magician, Prospero. Stephano, to whom he confides this plot, is at best but a stupid, drunken servant, not possessed of sufficient intelligence to realize the deep malignity of this scheme. He only knows that mischief is brewing, and lends a willing ear. Caliban, on the contrary, is fully aware of the wrong he means to bring about, a wrong which though luckily prevented, owes nothing of its non-success to Caliban.

Again the immortal bard touches a chord which vibrates to-day as musically as it vibrated in the dim past centuries—"Books." To these Prospero owes his magic powers. To these we to-day owe all wisdom and hence all power. They are our mine of treasure, yielding every kind of ore, the costly gold as well as the homely lead, and for jewels the diamond as well as the tawdry paste. Of a truth, this mine could be fitly named "The Kaleidoscope Mine," for with every turning of the hand is displayed a new shape, a new color, a new wonder.

Probably Shakespeare more than any other writer appreciated the great value of books by reason of the expense and difficulty attendant upon book-making. The art of printing was somewhat crude at that era, and the other art essential to book-making, namely, the manufacture of paper, was in its veriest infancy. The Chinese, to whom we owe so much of invention and skill, had since the first century held almost a monopoly in the manufacture of paper. In fact the best paper was made by them—that which was made in England and throughout Europe, though much used, being each subject to objection on various grounds, as to lightness, durability, consistency, etc. And even the Chinese paper, being largely made of silk pulp, was not for all practical purposes desirable.

The age of Elizabeth furnished not only the greatest poets of all the ages, but also furnished the most perfect achievements in the art of paper-making, in fact in this age and under the immediate patronage of this wonderful Queen, the first English paper worthy of the name was made, evolved as it were from out of the various embryo experiments of that and other countries. A man named Late started a paper mill at Hartford early in the Sixteenth century, and another mill was set up at Deptford, in Kent, in 1588, by a German, whom Queen Elizabeth promptly knighted. It is true that the improvements in the art were slow and tedious, and for a long time the bulk of the paper used in book-making was imported from France and Holland, each of these countries having improved in some degree upon the Chinese paper. Shakespeare, therefore, while holding books in almost sacred reverence, no doubt was equally impressed with the difficulties and expenses thereto.

The lovely sea-beaten isle of the student recluse became peopled with spirits of art, poetry and music through the magic of books. Prospero was never alone, in such good company, and even had the threat of the wicked Caliban been carried out, the thoughts inspired by their perusal would linger as guests, deathless beyond the scorching flames. "Burn but his books," and the scholar of to-day treads the earth nearly alone, though he lingers in crowded halls. We can imagine no greater refinement of cruelty than to condemn a man or woman having even average intelligence, though only enough to read and write, to solitary confinement without books, for even six months out of the twelve. Death in any form would seem preferable, always provided the prisoner had no hope of ultimate release. The six months would then seem like six hundred years to the tortured fancy.

And this suggests one of the most humane movements of the times, the establishment of better libraries in our prisons. Persons interested in this much-needed reform assert that the books perused are in many cases of the highest mental grade, while works upon science, philosophy and mechanics are eagerly read by men and women whose appearance would most belie the fact. Of course a goodly seasoning of works of fiction is needed to this solid feast, and it is observed in addition that those of the best kind are preferred.

A taste for good reading is, like most mental tastes, subject to most æsthetic cultivation. We are indolent by nature, and the delight experienced by solid reading only comes by educating our heads and hearts. The present admirable system of republishing gems of foreign and domestic literature in a cheap, compact form, places in the hands of the tourist at every railway station a vast field of reading matter from which to choose, so that the expression, "ten-cent literature," is, or should be, no longer a term of reproach.

On the other hand, we regret to say, the viciously varnished infamy of the French schools of fiction is, unfortunately, placed in too easy reach by this same cheap process. And, added to this, our youth have developed a passion for the exaggerated frontier border style of literature, fatal at once to their peace of mind and their love of truth and study; placed, also, in too easy reach by the modern process. However, let us hope these perverted passions, in both old and young, differing in quality only, may prove a veritable reign of the midges, to die in the night and be forgotten.

The greatest care should be taken as to the quality of books placed in the hands of the convalescent in the hospitals. The boxes placed in cities and at railway stations for the reception of books, papers, etc., of the traveler, are a great blessing, and yet may be turned to a great mischief, to say the least. Only books should be deposited there containing bright cheery things. Not too much of either heaven or hell, but filled instead with earnest cheerfulness, hope, courage, endurance, and with now and then a dash of bright travel or anecdote. A little girl was once observed placing in the box an English picture book, filled with those charming illustrations of English country life and of children, seen nowhere in such speaking tenderness as in the juvenile books of merrie England. Some one reproved her for putting such a book in the hospital box. She answered with rare wisdom, "Well, mamma liked to look at it when she was sick with the headache." The tiny philosopher pleaded better than she knew; like all tiny philosophers, her logic was deeper than ours, which education and maturity often dull on its keenest edges. Books of engravings are particularly to be commended in sick rooms, where sustained thought is apt to injure more than aid the patient.

With the greater facility for book-making will come, in time, greater ability in the writing of books for children. Already some of our brightest writers devote their attention entirely to this subject. A host of names comes up to our vision, and it would be unfair to mention any one above another. Poetry, travel and science, as well as prose and the doings of fairy elves, are each represented by the facile pens of modern writers. In poetry, nothing could be more tender than the love ballads for children of the late gifted Carey sisters. Had they written nothing else, these contributions to the little people would have stamped them as true poets among women. It would almost seem as though these childless women had in their hearts the pathetic grace of a fine mother instinct, developed to a preternatural degree. And here, not to single out any one more than another among living writers for children, we desire to pay tribute to every man and woman of to-day who writes, and writes cleverly, for the amusement of young people. It is a rare gift to interest the juveniles; much harder to attain than to interest those of a larger growth, and happy the writer whose thoughts find lodgment in some heart, to be retained there through all the coming years, shaping lives, it may be, for lasting good.

"Books!" We write the word with respect amounting to reverent awe. For are they not monuments to the genius of the thinker? His words may have fallen on heedless ears, his deeds be scanned by careless eyes, but his books containing his thoughts stamped upon the paper, mutely eloquent under the reader's eye—these cannot be ignored, cannot be passed by, for they photograph themselves again and again upon the mind.

And who can be lonely with plenty of books at command? Is our mood joyous? Then shall be summoned joyous companions from yonder shelves. They shall come dressed in gay ball-room costumes, with buckles of diamonds, and shall dance the minuet, down the mighty past, to the quaint music of the spinnet. They shall speak in stately court tones, and while bowing to us in grand cavalier fashion shall salute us with a "Grammercy for thy favor." Anon we close their blue and gold palaces, and with mood changing to sadness hear in fancy the lay of the troubadour, filled with record of broken hearts and saddened lives. Or we wish to travel, to view "fresh fields and pastures new," so once more we turn to the treasure trove shelves, and presto! we are miles and miles across ocean and over land to other climes.

With books we are brought face to face with the cleverest and best of all the society of the earth, and should we desire other than human society, here also we find it, and we can explore the caves of the earth, dive into the workshops of the scientist, and with the hammer of the geologist snip away the rocks at will. Nor can it be urged that the wealthy alone are destined to be admitted to such good company. A refutation of such an assertion is to be found in the fact that public libraries are to be found not only in large cities but often in the smallest and most unpretentious villages. Wherever is to be found enterprise and intelligence there will be found public libraries. So do not grieve if you cannot afford to own a fine library, for a little trouble will place all your coveted books at your temporary disposal, saving you the expense and trouble of owning a miscellaneous set of books. The poor man who sits in a public park enjoys its beauties as well as the rich man who owns vast acres to fret and worry over. To him as to the latter there is delight in feasting the eye, which is as great as may be lacking the care and vexation.

Let us take care to choose only the best books each of their kind. If it were only possible to own the works of four authors, and if with these four, one was to be exiled to some inaccessible country, among strange peoples speaking strange tongues, a random choice would select as the ones, the Bible, Shakespeare, Dickens and Lord Chesterfield's Letters. Here is infinite variety. The first, even if selected irrespective of religious motives, would serve as an epitome of grand philosophy; the second, as a paraphrase of humanity; the third, as a compendium of fiction; the fourth as an exhaustive treatise upon good breeding and good manners. Could any country be strange and dismal with such intimate companions in exile? And even if an envious Caliban, in the shape of a fire-fiend, burned these books, the thoughts they had engendered would still remain in the breast of the exile, and walking abroad he would still not be alone, for these thoughts would take the form of fairy spirits, and gazing over the landscape he would find the magic of "Tongues in trees, books in the running brooks, sermons in stones, and good in everything."

ANNIE WAKEMAN.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we would hear an oracle.
—LOVE'S LABOR'S LOST.

A REPLY TO MARK ALLEN.

GLOUCESTER, MASS., Jan. 15, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I have read the article in the last MIRROR from Mr. Mark Allen, wherein that gentleman attempts to show the general public that your correspondent in this city is an "half-fledged upstart," that he "shows too much ignorance of the history of the American stage," and that he "is not entitled to any consideration," etc., etc., all because the said correspondent did not publish a favorable report of Mr. Allen's performance at Gloucester, Dec. 28, 1880, in the drama of The Miller of Derwent Water.

What I had to say with regard to the statement that the company were amateurs, was given after witnessing the performance, and was my honest belief. I am never influenced by "motives," in making up my weekly letter to THE MIRROR.

Being one of the ushers upon the evening in question, a few remarks of members of the audience fell upon my ear, which, coupled with my own honest ideas upon the merits of the performance, caused me to send the announcement of a general dissatisfaction. I assure Mr. Allen that no "motives" of whatever name or nature in the least influenced me.

The estimation of the Cape Ann Advertiser upon the entertainment I do not pretend to understand, nor do I care for it. I look to the interests of the NEW YORK MIRROR, and I believe understand about what I am expected to do.

Mr. Allen's company, I believe, filled a vacancy in the Star Course of Messrs. Bradstreet and Saunders, and "the large audience, composed of the best citizens of Gloucester," were mostly the owners of course tickets—hence so large a house. The number of admission tickets sold at the evening sale in the box-office will give an idea of how many, outside of the regular course ticket holders, were permitted to enjoy Mr. Allen's performance. Mr. Allen claims that Miss Gertie Blanchard took part in the piece with him—the house programme fails to give her name in the cast.

Mr. John Davies in my opinion was the only actor in Mr. Mark Allen's Dramatic company that gave the Miller of Derwent Water in this city, Dec. 28, 1880. In my opinion the major portion of the rest of the company were amateurs, or else the rehearsals of the piece had not been conducted upon strictly dramatic principles.

That Mr. Allen has appeared before an audience in times now agone, I do not for an instant doubt, but I question whether such fact would be apparent to the average theatre-goer of to-day, should they chance to witness a performance similar to that as played here on Dec. 28.

If Mr. Allen is, as he claims, "an old professional actor," what then should he care about the "flippant effusions" of an "half-fledged upstart," as he has been pleased to term it, especially when so good an authority as the local press within the same city differs so widely from the said "upstart's" news?

Look out, O ye brother scribes! lest ye be called upon to "revise" some of your "effusions" to suit the views of the company you attempt to criticise. Very truly yours,

W. S. WEBBER.

THE AUTHORSHIP OF BIGAMY.

THE NEWPORT, 52D ST., WEST,
January 13, 1881.

EDITOR NEW YORK MIRROR:

Your publication of my note of the 8th inst., and the extract from Mrs. Henderson's letter in THE MIRROR of date, compels me to further encroach upon your valuable time, in self-justification.

In the year 1878, before I had the pleasure of Mrs. Henderson's acquaintance, I wrote and copyrighted the play of Bigamy. Being wholly unfamiliar with writing for the stage, and fancying in my rather youthful ignorance that I was incompetent to its technicalities, I wrote to a total stranger in 1879, Mrs. Ettie Henderson, only known to me through her admirable adaptation of Almost a Life, then running at the Standard Theatre. She replied—a meeting was appointed—the result was a contract, whereby she became joint author and owner of Bigamy with me; her name to appear first; her plea for the same being her seniority and the facts of her being a married woman and one already before the public as a dramatist.

Bigamy has been since then strengthened and improved by us, I having written in several new scenes as suggested by my partner. I consider the association of Mrs. Henderson with me to have been a decided advantage to both persons, and judge that she regards the arrangement in the same light—otherwise I can conceive of no reason for her having associated herself with me.

I enter my profession with a distinct and honorable aim—and with not the slightest intention of being misrepresented—my esteemed collaborateur and I are both very hard worked with our rehearsals of Bigamy, and I therefore crave your indulgence for this perhaps verbose—but it seemed to me necessary—note. Yours, etc.,

FANNIE AYMAR MATTHEWS,
Author and owner (joint) of Bigamy.

PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

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C. R. GARDINER.

To Managers of Attractions

FOR THE SEASON OF 1881-2.

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Do you call this business? Last Summer Brooks & Dickson booked the Troubadours in Springfield, O., telling them that they were the agents and giving a written contract for a certain date. When Mr. Owen, the agent, went into the town to bill it he was quietly told that they did not know B. & D. in any business sense. They did their own booking and had long ago given the date to Barlow, Wilson, Primrose and West. The Troubadours have sued for damages.

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In defense of the name and credit of our city I feel impelled to state that the inhospitable treatment last Friday morning received by several gentlemanly members of one of the finest and most popular attractions on the road, at the hands of a hotel here, deserves, as it receives, the disapprobation of our best citizens.
LOUIS SCHAEFFR,
Proprietor Opera House.
CANTON, O., Jan. 17, 1881.

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X. I. X.,
New York Mirror.

CAUTION TO MANAGERS.

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